

Knight Letter

The Lewis Carroll Society of North America



Spring 2022

Volume III Issue 8

Number 108

❖ ❖ ❖

The *Knight Letter* is the official magazine of the Lewis Carroll Society of North America,
a literary society whose purpose is to encourage study and appreciation of the life, work, times, and
influence of Lewis Carroll (Charles Lutwidge Dodgson),
and is in affiliation with the Fales Library, New York University.
It is published twice a year and is distributed free to all members.

Editorial correspondence should be sent to
the Editor in Chief at jcsusina@ilstu.edu.

SUBMISSIONS

Submissions for *The Rectory Umbrella* and *Mischmasch* should be sent to
jcsusina@ilstu.edu.

Submissions and suggestions for *Serendipity & Sic, Sic, Sic* should be sent to
andrewogus@gmail.com.

Submissions and suggestions for *All Must Have Prizes* should be sent to
amalcolm363@gmail.com.

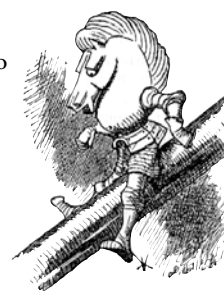
Submissions and suggestions for *From Our Far-Flung Correspondents* should be sent to
wrabbit555@gmail.com.

Screen grabs by Chris Morgan.
Head shots courtesy of the subject, except when otherwise noted.

© 2022 The Lewis Carroll Society of North America

ISSN 0193-886X

Chris Morgan, Editor in Chief
Cindy Watter, Editor, Of Books and Things
Mark Burstein, Editor, From Our Far-Flung Correspondents
Devra Kunin, Copyeditor
Mark Burstein, Production Editor
Sarah Adams-Kiddy, Proofreader
Andrew H. Ogus, Designer



THE LEWIS CARROLL SOCIETY OF NORTH AMERICA

President:

Linda Cassady, linda.cassady@gmail.com

Vice-President:

Amy Plummer, amy.plummer@aol.com

Secretary:

Sandra Lee Parker, secretary@lewiscarroll.org

www.LewisCarroll.org

Annual membership dues are U.S. \$42 (regular),
\$50 (international), and \$100 (sustaining).

Subscriptions, correspondence, and inquiries should be addressed to:

Lewis Carroll Society of North America
2578 Broadway #556
New York, NY 10025-8844

Additional contributors to this issue:

*Jim Guida, Clare Imholtz, Adriana Peliano,
Mark Richards, Alan Tannenbaum, & Edward Wakeling*

*On the cover: The Frog Footman by Oleg Lipchenko
from his Through the Looking-Glass (Studio Treasure, 2020).
Please read about his campaign for Ukraine in the Editorial (p. iv).*



Contents

THE RECTORY UMBRELLA

<i>VirtuAlice 4: Curious Ways</i>	I
CHRIS MORGAN	
<i>Other LCSNA Virtual Events</i>	II
CHRIS MORGAN & CINDY WATTER	
<i>Alice's Ups and Downs</i>	18
MATT DEMAKOS	
<i>Why Is Alice Seven-and-a-half, Exactly?</i>	27
NICOLE DIEKER	
<i>Alice's Adventures in Xylography: The Brothers Dalziel</i>	28
ANDY MALCOLM	
<i>Book Bonanza</i>	31

MISCHMASCH

<i>Leaves from the Deanery Garden— Serendipity—Sic, Sic, Sic</i>	32
<i>Ravings from the Writing Desk</i>	36
LINDA CASSADY	
<i>Illustrator Spotlight: Zelda Fitzgerald</i>	38
MARK BURSTEIN	
<i>Alice in Advertising-Land</i>	40
DAYNA NUHN LOZINSKI	

CARROLLIAN NOTES

<i>Tiny Alice</i>	43
<i>Padmore or Less</i>	43
<i>Index, Carroll's Uses of</i>	43
MARK BURSTEIN	
<i>Tangrams</i>	44
MARK BURSTEIN	

OF BOOKS AND THINGS

<i>After Such Kindness</i>	45
ROSE OWENS	
<i>Alice's Adventures in Guinness 1929–1965</i>	45
MARK BURSTEIN	
<i>Alice Inspiration</i>	46
<i>Wonderland, ill. Grahame Baker-Smith</i>	46
ANDREW OGUS	
<i>Alice nel Paese delle Meraviglie, ill. Nott</i>	47
ANDREW OGUS	
<i>Alice le Carrousel, ill. Lacombe</i>	47
ANDREW OGUS	
<i>Alice au Pays des Merveilles, ill. Daniel Cacouault</i>	48
ANDREW OGUS	
<i>Reflecting Alice</i>	48
CINDY WATTER	
<i>The Oxford Brotherhood</i>	50
ROSE OWENS	
<i>Maravilhas / Espelho, ill. Luísa Ferreira Nunes</i>	50
ADRIANA PELIANO	
<i>Serendipity</i>	52
CINDY WATTER	
<i>Evertime</i>	53
FROM OUR FAR-FLUNG CORRESPONDENTS	54

*Art & Illustration—Articles & Academia—Books—
Comics & Graphic Novels—Events, Exhibits, & Places
—Internet & Technology—Movies & Television—
Music—Performing Arts—Things*



Our cover by Oleg Lipchenko in this issue is very special, in particular because he has generously decided to auction off his Carrollian work, books, and original art in support of his native Ukraine. He's also encouraging other artists and art lovers to join him in donating their art to this most worthy cause. He notes that it's a "win-win-win" venture: artists donate their art, art lovers make their donations and receive an artwork as a reward, and charity distributors receive donations to help Ukraine. He has a presentation on YouTube (bit.ly/LipchenkoAuction), or you can go to his Facebook page, Instagram (@oleg_lipchenko), or www.lipchenko.com.

Complete coverage of our fine VirtuAlice4 Spring meeting can be found in the writeup (p. 1) and in Linda Cassady's "Ravings from the Writing Desk" column (p. 36), where details of our upcoming Fall in-person meeting (!) at the University of Florida in Gainesville, from November 4 to 6, 2022, can also be found. There are plans to simultaneously stream or webcast the meeting for those who are not able to travel.

In "Alice's Ups and Downs," Matt Demakos tackles the interesting but knotty challenge of graphing the fluctuating height of the fictional Alice throughout *Alice's Adventures in Wonderland*—a tall order, so to speak. As we'll see, the "Drink Me" bottle and "Eat Me" cake mark only the beginning of Alice's many dizzying height changes.

Andy Malcolm's column, "All Must Have Prizes," is not in this issue. For a change of pace, he offers us "Alice's Adventures in Xylography: The Brothers Dalziel and the Art of Engraving on Wood" (p. 28). As our readers will undoubtedly know, Tenniel commissioned them to create the woodblocks for the *Alice* books; Andy shows

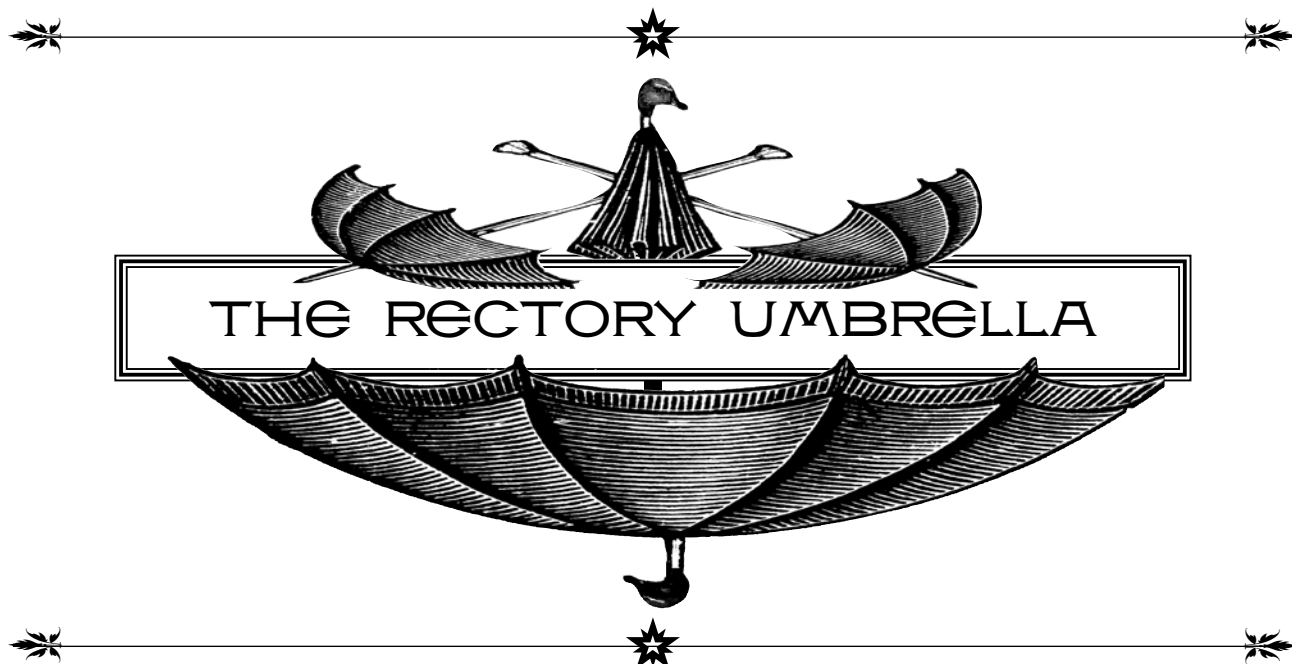
us some of their work for other artists that might be new to readers.

In "Alice in Advertising-Land," Dayna Nuhn Lozinski offers the second of three columns celebrating the sesquicentenary this year of *Through the Looking-Glass*. It features advertisements utilizing characters, dialogue, or incidents from the story. Also in this issue, Nicole Dieker wonders why Alice is exactly seven-and-a-half years old—or is she?

Lastly, after seven years I have reluctantly decided for health reasons to resign as editor-in-chief of the *Knight Letter*. It has been an amazing ride. I came on board just after Alice 150, beginning with *KL* 96. Over the years, I've greatly enjoyed working with Andrew Ogus, Devra Kunin, Cindy Watter, August and Clare Imholtz, Andy Malcolm, Dayna Nuhn Lozinski, Sarah Adams-Kiddy, and so many others. I first met Mark Burstein at the Gathering for Gardner XI in 2012. He has since become a great friend. With his remarkable, encyclopedic knowledge of Carroll, he has steadily guided the *Knight Letter* over the years to keep its quality high. I'll miss working with him. And his sense of humor has always been a joy!

I'm delighted to announce that Jan Susina, a longtime contributor to the *Knight Letter*, will be taking over the reins as editor-in-chief. He is a Carroll expert and professor of children's and adolescent's literature at the Illinois State University College of Arts and Sciences; his book *The Place of Lewis Carroll in Children's Literature* is widely regarded as the definitive work on the topic. He has previously served as both book review editor and editor-in-chief of Project MUSE's children's literature journal, *The Lion and the Unicorn*. Welcome aboard, Jan!

CHRIS MORGAN



VirtuAlice 4: Curious Ways in Collecting, Performing, & Contacts with the Carrollian Universe

CHRIS MORGAN

Our online Spring meeting took place on April 22 and 23, 2022. Catherine Quinlan, dean of the USC Libraries, which hosted the event, and Linda Cassady, our president, welcomed us. (There were 240 Carrollians registered!) Many USC staffers generously helped to introduce the various talks and keep us on schedule; during informal Zoom chats between presentations, Heather Simmons moderated the lively “Social Hour” discussions.

Our first speaker, Daniela Almansi, gave a talk entitled “*La Caccia allo Squarło*: What Happened to the Broker?” A translator from Venice, Italy, she’s an avid student of nonsense. Her PhD thesis topic was “Translating Nonsense, Nonsensing Translation.” Translation runs in her family: Her father, Guido Almansi, translated puns and poems from the *Alice* books, including “Jabberwocky.” She discussed her 2021 translation of *The Snark*, published by Orecchio Acerbo and featuring illustrations by Peter Newell and Cinzia Ghigliano (reviewed in *KL* 107:64).

La Caccia allo Squarło means “The Hunting of the Squarło.” *Squarło* is an invented word, based on *squarło*, shark. It’s a clever choice for translation, as Squarło rhymes with many other Italian words.

In Daniela’s translation, the characters’ names all begin with C rather than B because it was difficult to find Italian occupational names beginning with B.

The Baker, for example, becomes the *Cuoco*, Italian for Cook. Daniela’s big sacrifice was having to merge the Barrister and Broker into one character, effectively eliminating the Broker. This was necessary because there were no good names beginning with C for both of them. The new composite character’s name, *Contabile esperto di beghe legali* means “accountant, expert in legal disputes.” Though she felt bad about eliminating the Broker, he only appears twice in the poem, and the issues of metrics, sounds, and rhyme were more important. She’s not the only one to make such changes: Another *Snark* Italian translator expanded all the four-line stanzas to five lines, and Mike Batt’s *Snark* musical adaptation featured a new character: the Bishop. Since Italian is more verbose than English, five-line stanzas could offer more breathing room.

Many of the earlier Italian *Snark* translations were intended for adult audiences, often emphasizing the layout over the illustrations. Here, the English text was displayed opposite the Italian, and scholarly annotations contributed up to seventy percent of the content. To her knowledge, Daniela’s own translation, *Orecchio Acerbo*, is the first to target the *Snark* at a younger audience in Italy.

One aspect of Carroll’s writing that Daniela finds important is what she calls the “rule of sound over sense,” that is, sound (rhyme, meter) determines what



Daniela Amansi

the plot will be. Paradoxically, Carroll's *Snark* offers elusive content in a highly structured format. She feels that preserving the sound/sense dialogue is essential not only when translating the *Snark*, but with nonsense writing in general.

Daniela also made some changes to the text that would resonate better with Italian readers. At one point, for example, the Bellman says, "Friends, Romans, and countrymen." Daniela thought that here Dante would be a better choice than Shakespeare, so she used the first line of the *Divine Comedy* instead.

Next, George Englebretsen and Mark Richards gave a talk called "More Than Just 'An Obscure Writer on Logic': Critical Insights into Charles Dodgson's Contributions to the Field of Logic." Englebretsen is a professor emeritus of philosophy at Bishop's University in Quebec and has been writing extensively on Carrollian logic for about fifty years. Last year, College Publications published a collection of his essays in a monograph titled *Carrollian Notes*. Mark Richards has been studying Carrollian logic for nearly as long. When Richards learned about the book, he invited Englebretsen to team up for an engaging 45-minute interview.

Englebretsen began by explaining how he became interested in Carroll and logic. One day during the Sputnik era, two men in suits came into his school and "picked out all of the skinny little boys with glasses, took them all in a room, and said, 'We're putting you in a special, enriched program.'" Along the way he read the *Alice* books. When he discovered the connection between Carroll and logic, he was hooked.

Much of Englebretsen's efforts are about disproving Carroll's self-description as "an obscure writer on logic." It was an era in which logicians strove to show that logic was a kind of algebra. But Carroll was considered quirky compared with other logicians of his era, such as George Boole and John Venn, so his work wasn't taken as seriously. Perhaps, as the Imholtzes commented in the Chat, it was because of the use of humor in his examples; Englebretsen responded that while this was true when Carroll was alive, today his humor is no longer a detractor.

Humor aside, Carroll dedicated his work to Aristotle. To help attendees understand, Richards displayed the following sample premises: All new cakes are nice; No new cakes are nice; Some new cakes are nice; and Some new cakes are not nice. The intent here was not for the attendees to learn to solve a syllogism, but to understand Carroll's (and Aristotle's) ideas about the logic of negation (the notion that any statement can be negated). This led to a discussion about the Square of Opposition, a chart depicting logical relationships.

Richards then invited Amirouche Moktefi to join the discussion. After introducing himself, Moktefi noted that while Carroll may not have done much to advance the field of logic, he excelled at figuring out and explaining the current state of logic, and did it in a way that made it interesting for those who don't consider themselves logicians. Englebretsen added that Carroll achieved this with various techniques such as his diagrams and his invention of "The Game of Logic."

Richards closed the discussion by asking about Carroll's shoelaces, referencing one of Englebretsen's essays (satirical in nature and originally published in 1975 in *Jabberwocky* No. 23). Richards called it "the most Carrollian thing I have ever read that was written by a non-Carrollian." Englebretsen wrote that after Warren Weaver penned an essay analyzing the various colors of ink used by Carroll, he did some "research" of his own on the colors of Carroll's shoelaces: "Carroll used black shoelaces until March 10, 1868, then brown until the spring of 1888, and finally blue until his death, whenever that was. . . . The political and theological ramifications of this are obvious and require no further comment. Also, on March 13, 1891, Carroll began a week of wearing no shoelaces at all. The following week he reversed his position, wearing laces, but no shoes." Carrollian humor lives on! (His book *Carrollian Notes* includes the essay.)

An interactive demonstrator for "The Game of Logic" and information about other concepts discussed during the interview can be found on Mark Richards's site at lewiscarrollresources.net/gameoflogic.



George Englebretsen



Mark Richards

The ever enthusiastic Selwyn Goodacre was our subsequent speaker, with a talk entitled “Selwyndipity.” A longtime Carrollian, collector, scholar, a founder of the Lewis Carroll Society (UK) and erstwhile editor of its journal *Jabberwocky*, and a veritable cornucopia of information for researchers, he was here to talk about his latest book, *Serendipity*, published by Everttype (p. 52).

Selwyn showed us a photograph of himself with a large hookah and said, “I was introduced to Carroll as a teenager” (provoking hoots of laughter). He was intrigued by Collingwood’s biography, and it led him to collect other books and articles, “but then, of course, medicine took over.” (Selwyn is a retired physician.) He said he began to think he was the only person interested in Lewis Carroll as a research project.

On the Centennial, July 4, 1962, Selwyn went up the river to Godstow. He cycled down from Birmingham, put his bike in the boat, rowed all the way, and promptly got lost, “which seems impossible.” He found his way to Godstow, had a turkey sandwich at the Trout Inn, and rowed back. He showed a photo of himself years later, leading a group of Carrollians in a walk along the river near where Carroll took the Liddell children for a picnic on that hallowed day. He told the credulous gathering, “‘This is where it was’—and nobody argued with me.”

Earlier on that day in 1962, he stopped by Christ Church and saw a tour group. “I didn’t go up and say ‘On this very day’—I was a shy lad then.” He also wandered by the Oxford University Press bookstore, and “I saw this book in the window. I had never seen it before.” It was *The Annotated Alice*.

Selwyn talked about the Snark Club, which had an outing that was filmed by the BBC. He wrote a booklet about the *Snark*, which cost 10p at the time, and he assured us it was very valuable today.

From the beginning, the Lewis Carroll Society (UK) had excellent speakers, such as Alexander Taylor (author of *The White Knight*) and Florence Becker Lennon (*Victoria Through the Looking-Glass: The Life of Lewis Carroll*), whom Selwyn liked very much, but said she was a bit, ah, eccentric. “She famously attended every one of the performances of *Through the Looking-Glass* in Roger Lancelyn Green’s Poulton Hall garden, back in 1972. She did not get on well with RLG, who had been rude about her book. But I found her rather delightful.”

In 1982, Selwyn was invited to speak at the LCSNA by David and Maxine Schaefer. There he met August and Clare Imholtz, Alan and Alison Tannenbaum, Joel Birenbaum, Charlie and Stephanie Lovett, and “the great Sandor Burstein.” Morton Cohen was busy editing the letters of Lewis Carroll, and sent copies of them to Selwyn to study.

Selwyn used to take Philip Dodgson Jaques, Carroll’s great-nephew, home after Society meetings. On one of those rides Jaques said to Selwyn that the family thought there might be something under the pho-



Selwyn Goodacre

tograph of Alice pasted on the last page of the original manuscript. Selwyn passed this on to Morton Cohen and “after much song and dance,” the photograph was lifted off, to reveal a drawing of Alice Liddell by Dodgson. (Given that this manuscript is ranked among the British Library’s treasures, which include Leonardo’s notebooks and the original manuscript of *Beowulf*, one can only imagine the intense negotiations that must have taken place.) Selwyn humorously added that Cohen sometimes forgot to acknowledge his contribution to this discovery!

Selwyn mentioned meeting Byron Sewell and admiring his “astonishing, eccentric” works, and showed us a copy of Oleg Lipchenko’s *Alice*. Oleg told Selwyn he would create a new drawing if Selwyn took one of the first thirty books; it’s on the title page of his copy.

As for collecting, Selwyn has accumulated over 2,000 copies of *Alice*, in a large variety of editions, as well as letters and photographs. His tales of the price increases probably made most listeners appreciate the times they have been able to see fellow Carrollians’ collections close up, since many of these are quite valuable now. However, Selwyn later spoke of the joy of jumble sales and small book sales where one can still find a bargain.

Selwyn said he was always intrigued by the “People’s Edition” of the *Alice* books. (He said that he never understood why they chose the Humpty illustration for the cover of *Looking-Glass*, because it creates awkward text space.) However, because he had almost all the editions of the 6s book he was able to compare texts, and he noticed that there were alterations and corrections to them. He found this so intriguing he made a study of it and, when the Barry Moser edition was being created, he was asked to edit the text. One tidbit: Selwyn corrected the gender of Dinah, who vacillated between “she” and “it.” Selwyn said many of the characters shifted gender over different editions.

Selwyn elaborated on his own interpretation:

I want to look at the book as a children’s novel.
How can you write a book about a girl aged 7½

going to a land full of strange adult characters, not another child among them, and yet emerging triumphant, winning arguments, befriending everybody, and coming through unscathed?

He sent his ideas to Martin Gardner, who was “absolutely charming, humble, delightful.” Here Selwyn thanked Charlie and Stephanie, who made it possible for Selwyn to meet “one of the great Carrollians of all time.” He also thanked Michael Everson of Everttype for publishing his Alice books (*Elucidating Alice* and *Reflecting Alice*), adding that anyone who can translate *Alice* into six or seven variants of Scottish dialect—and sell them—is an unusual person.

Selwyn’s son had suggested *Serendipity* as the title of his latest book, as it is a collection of various essays ranging from medicine to Alice to an appreciation of Kate Douglas Wiggin. However, it was Brian Sibley who suggested *Selwynipity*, a “brilliant idea”; oddly, it is just the title of his talk, but not of the book itself.

There was an interesting biblio-minutiae discussion at the end of his talk about *Alice’s Adventures under Ground* and the capitalization of “Under” (or not). Charlie Lovett has stated that Dodgson’s letters to Macmillan and his diaries refer to the book with an upper case “U.” The cover of the published book has a capital “U,” but the holographic title page a lower-case “u.” The advertisements for the book had the title in all capitals, so that is not much help. Charlie suggested we use the lower-case letter when referring to the manuscript, and use upper case for the published edition. Mark Burstein said all this is irrelevant, because it is entirely the province of the current publisher of the title or of a work that refers to it, as all publishers have their own house style for any and all prepositions in titles (sometimes depending on the number of letters). Selwyn punningly concluded, “I rest my case.”

Next, Arnold Hirshon gave a two-part talk. In the first part, he spoke about *Alice in a World of Wonderlands*, *The English-Language Editions of the Four Alice Books Published Worldwide*, a book which

will detail the publishing and illustration history of *Wonderland*, *Looking-Glass*, *Under Ground*, and “*The Nursery Alice*.” These forthcoming additional two volumes of *AWOW* complement the three-volume magnum opus on *Alice* translations edited by Jon Lindseth and Alan Tannenbaum from 2015. The new volumes, equally magnum and almost as massive, are edited by Jon and Arnold.

Volume I contains a treasure chest of essays by eminent Carroll scholars, including what is probably the final work relating to Carroll by Morton Cohen, the most eminent scholar of all. There are twelve essays on the texts and publishing histories of the books; a never-before-published list compiled by Edward Wakeling of the lucky recipients of Carroll’s presentation copies; seventeen “life essays” in which some eminent Carrollians tell us how they came to know and love Carroll’s writings; and four outstanding essays on *Alice* illustrations “beyond Tenniel.” One of these, by Arnold himself, is discussed below.

Volume II of the forthcoming tome lists every known English-language edition of the four *Alice* books. The editors have identified 4,358 illustrated editions (compared to 7,994 translations). Of course, almost half are Tenniels, but there are 792 other illustrators listed. The vast majority (647) of these have only been published in English-language books, sadly leaving many readers around the world unacquainted with their work, and this includes such notable artists as Dalí and Lipchenko.

In the second part of his presentation, Arnold provided a comprehensive, systematic overview of post-Tenniel illustration, with special attention given to “firsts”: the first depiction (or a strikingly original one) of a character, a scene, or even a word or phrase from the books. Although the essay starts with discussing the first non-Tenniel illustrated editions, for this presentation Arnold began with Margaret Tarrant’s unique drawing of Alice’s parents peering into a rabbit hole (*KL* 106:21). Arnold noted that rabbit holes go *sideways*, not down. (They’re usually in the sides of hills.)

Next, he showed several Mock Turtles, which Charles Robinson and Gavin O’Keefe imagined as a toy; Harry Rountree and Angel Dominguez evoked the Mock Turtle’s school days. He then showed how W. H. Walker, Thomas Heath Robinson, and Tarrant drew lobsters being tossed out to sea.

We then saw three border designs: Robert Murray Wright’s art nouveau style in the Harpers edition with Peter Newell’s illustrations; Tarrant’s characters outside the border, as if they were peering at the main illustration; and P. Micklewright’s decorative black-and-white borders in a 1933 edition of Bessie Pease Gutmann’s illustrations. He showed us two inventive page layouts: George Soper’s continuous drawing of Father William scenes and Willy Pogany’s amazing calligraphic *Mouse’s Tale*.



Arnold
Hirshon

Anthony Grey

About time? Arnold then explored watches and clocks: Tarrant's displaying days of the month rather than hours, Lipchenko brilliantly letting us see the best butter dripping from the Hatter's pocket watch, and Gavin O'Keefe creatively giving the Hatter a watch face.

And is it true, as Will Brooker claimed, that Alice's sister is rarely shown? Hardly. Arnold refuted that with a barrage of 21 sisters from 1887 into the present century.

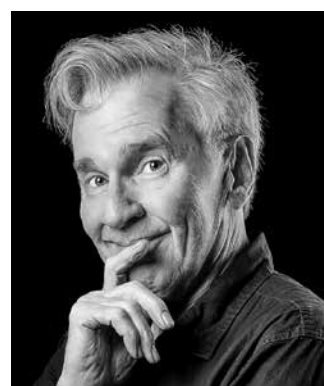
Arnold's exhaustive research often sparks questions, such as "Who has illustrated the Raven and the Writing Desk?" or "Who has shown Time as a character?" The answer (to both questions) is "several artists." He indicated that his answer is not exhaustive, but to the former his list includes Anthony Browne (who may have been the first), Tatiana Ianovskaia, Nancy Wiley, and Charles van Sandwyk, and to the latter the list includes Helen Monro, Tatiana Ianovskaia, John Vernon Lord, and Pat Andrea.

The two 1893 Thomas Crowell volumes illustrated by Charles Copeland (frontispieces), Tenniel, and L. J. (Lewis Jesse) Bridgman are confusing, a hodgepodge of whimsical and often irrelevant illustrations. Arnold wonders why Crowell had Bridgman redraw some Tennyels, as many other illustrations pirated from Macmillan do appear in these editions.

The book will be published in deluxe hardcover, trade (POD), and e-editions, beginning with the deluxe edition scheduled for this summer. The database was closed in December 2021, but discussions are planned concerning how to collect and manage new information.

The rest of the afternoon was devoted to the USC Wonderland Award. First up was "Where Are They Now?", in which three former submitters discussed how their research for the competition continues to influence their professional lives. This was followed by Tyson Gaskill and Anne-Marie Maxwell's digital gallery tour of the 2022 offerings, and the Wonderland Award ceremony itself. Details are in Linda's Ravings (p. 36).

Our Saturday presentations began with Michael Dooley's "Paddy Whacked: John Tenniel, Thomas Nast, and Irish Caricatures," an analysis of the cultural and political contexts of both Nast's cartoons in America (usually in *Harper's Weekly*) and Tenniel's in England—as well as the links between these two giants of visual critique. Ridiculing the Irish was a common pastime among political cartoonists during the late Victorian era, Tenniel and Nast being the most powerful and influential. Both created caricatures of the Irish Sinn Féin Party as grotesque simian beasts, which had an enormous impact on nineteenth-century society. Nast borrowed heavily from Tenniel's snarling, aggressive, monkey-faced Irishmen, yet created stirring portrayals of African-Americans and sympathetic portrayals of Chinese Immigrants (both during the Civil War). Nast was even more complicated, though. He created savage Reconstruction-era caricatures of Southern Blacks



Greg Preston

Michael Dooley

who voted for corrupt administrations, but also an 1869 "Come One, Come All" Thanksgiving Dinner illustration with a respectful rendering of an Irish immigrant couple seated directly next to Uncle Sam.

Michael's talk was a rejoinder to the type of cancel-culture mentality that Nast's legacy recently fell victim to, emphasizing the need to understand relevant historical contexts, such as Tenniel's reasons for portraying Irish nationalists as Frankenstein's monsters, grotesque simians, etc.; England's role in the Irish immigrating to America during the Great Famine of the late-1840s; the Irish's opposition to equality for Blacks; and Nast's factually accurate portrayal of predominantly Irish-American mobs who lynched Blacks and once set fire to a Colored Orphan Asylum.

Next, Brian Sibley, Andy Malcolm, and George Walker presenting "Alice in Guinnessland," their escapades in creating last year's fine-press book *Alice's Adventures in Guinness 1929–1965* (in an edition of 42, of course). Brian, president of the LCS(UK), spoke to us from his home in London, and Andy and George from the Cheshire Cat Press in Toronto, Canada. [To avoid redundancy, this summary is somewhat abridged. The book is reviewed on p. 45; Guinness advertising is discussed in KL 105:44 and :48; for the Cheshire Cat Press, see KL 107:10. – Ed.]



Mark Henkel-Jennings

Brian Sibley

Brian began by taking us through the book, page by page, stopping to highlight various topics and details. The story of why and how Alice (a seven-year-old girl!) became involved with the business of selling beer began in December 1929, when the Walrus and the Carpenter appeared on a poster, reproduced in newspapers and magazines, promoting Guinness and oysters. (At that time, unlike today, oysters were very cheap and usually consumed by the lower classes.) This was in the first year of Guinness advertising; since the company's founding in 1759, it had relied entirely on word of mouth. At the time of these ads, Guinness was touted as being "good for you," with doctors recommending it, for example, for new mothers—their enthusiasm perhaps influenced by the cases of beer the brewery would give to doctors as a promotion, and the famous "doctors' books" (24 in all, 5 of them devoted to Alice) that were produced as keepsakes. The stout was also said to promote strength.

One of the ad details pointed out was the slogan "A Band of Hope All Ye Who Enter Here" above the door



George Walker
& Andy Malcolm

of the jail in which Hatta was imprisoned, notable not only for the obvious Dante reference but also as a dig at the Band of Hope, a Victorian temperance organization for working-class children. Other highlights of Guinness campaigns included the first newspaper ad to incorporate color and one of the very first to use photography rather than drawings.

Guinness commissioned many artists to produce the supremely witty illustrations, John Gilroy, Anthony Groves-Raines, and John Hanna primary among them, matched by extraordinarily clever copy, fraught with wordplay and parody.

So how did a beer company get permission from Macmillan to use their intellectual property? (Tenniel had sold them the rights to his illustrations.) According to Guinness legend, it was settled in a friendly meeting with Macmillan executives over a glass (or a few) of Guinness stout.

Speaking of which, we were then magically transported across the Pond to the Press, where the Cheshire Cat boys had justifiably been sampling glasses of the thematic stout. They showed us around, demonstrating to

us how the gold foil stamp of the Guinness harp was embossed on the half-title page, and how letterspace can be adjusted using old-school, nineteenth-century, hand-set letterpress technology. Other side notes included how to achieve "flat" color, the haptic qualities of paper, and the varying color of Alice's dress, which was often red in the ads, as that color is not only attractive to the eye, but also related to Guinness's boast of a "ruby in every glass." (The stout is technically a dark ruby red, not black.)

And back across the Pond to Kiera Vaclavik, a professor of children's literature and childhood culture at Queen Mary University of London, who gave a talk entitled "*Ballet Shoes & Hair Ribbons*." Kiera began by noting that *Wonderland* was initially an all-male production, albeit first performed and produced for a female audience—the Liddell sisters. However, over the years *Alice* books have been embraced by a wide range of creative women, rethinking, referencing, and responding to them.

For example, multitalented performer and author Noel Streatfeild (1895–1986) and her sister, illustrator Ruth Gervis (1894–1988), cocreated Noel's 1936 novel, *Ballet Shoes: A Story of Three Children on the Stage*. In it, the eldest of the three Fossil sisters, Pauline, takes her first professional step to stardom by playing Alice in a London stage production in the centenary year of 1932. It's an important episode, essential to understanding key themes and preoccupations in the novel, and it offers insight into the reception of Carroll's work in the 1930s. The relationship between the *Alice* books and *Ballet Shoes* also highlights key themes in both works regarding girlhood in relation to physical appearance, performance, gender norms, sisterly relations, and so on.

Noel Streatfeild, regarded by many as the doyenne of British children's literature, was called by one critic a "national monument." Her life and work share a number of affinities with Carroll's. Like him, she was the child of an eminent member of the Anglican church and one of several siblings. She once lived and attended school



Kiera
Vaclavik

in Eastbourne, where Carroll spent his summers for the best part of thirty years. Neither married, and both were fascinated by, and highly knowledgeable about, the world of theater. They both realized the commercial possibilities of their work and had a flair for exploiting it. And both rewrote an existing work for a younger readership: Carroll rewrote *Wonderland* as *The Nursery "Alice,"* and Streatfeild rewrote *The Whicharts*, her first novel for adults, as *Ballet Shoes*.

The *Alice* books and *Ballet Shoes* both feature female protagonists, highly resilient characters with a clear sense of what they want. The worlds they operate in are quite different, though: her book does have fantasy/fairy tale elements, but it takes place entirely within a recognizable real-world setting.

By the 1930s, a clear consensus had emerged about Alice's appearance: She's blonde, she's pretty, and she wears a hairband or hair ribbons. In *Ballet Shoes*, Pauline is the one who "looks right for Alice." Kiera believes there's no reason at all that Alice should be attractive (and indeed Pauline's understudy, Winifred, could successfully play the part). Alice's looks are rarely mentioned within Carroll's text—and when they are, it's in disparaging comments by other characters. But perhaps a topsy-turvy logic implies the reverse here: Tenniel's images of Alice seem always to have been interpreted as conveying attractiveness. Carroll himself frequently comments upon the prettiness of actresses playing the part. And it was a feature of stage reviews from the outset. In her accompanying image of Pauline-as-Alice, illustrator Ruth Gervis adheres closely to Tenniel's original conception of the heroine: She adds the much-mentioned hair ribbon and reduces Pauline/Alice's waistline.

Both Alice and the Fossil sisters challenge gender norms and expectations. All three Fossil sisters want more than the doll houses of the South Kensington Museum. Petrova, for example, embraces both conventionally masculine modes of dress and pursuits. She's into mechanics, flight, and exploration. For her part, Alice sets off on quests, hitherto a largely male prerogative, and has adventures such as getting memorably stuck in the White Rabbit's house.

In the *Alice* books, especially in the main part of the narrative, it's easy to forget that Alice has a sister (or any family at all). Alice's nameless sister occupies the margins of *Wonderland's* frame narrative and is further downgraded in *Looking-Glass*, where she's replaced as interlocutor by a black kitten. Sisterhood is clearly a less prominent relationship than in *Ballet Shoes*, but it is still worthy of our attention. The nature of the relationship between Alice and her sister is ambiguous. There is affection between Alice and her sister and complicity in the exchanges between them: the head on lap, gentle brushing away of dead leaves, attendance to the recounting of the dream, and an affectionate kiss. Perhaps by sending her in to tea she is preserving Alice



Elea Zhong



Samir Ghosh

from the "dull reality" of her dream experiences. But the sisters are also clearly set up as clashing: not only are their literary tastes quickly established as contrasting, we also learn in the second book that while Alice has an open and easy attitude towards play, her sister is literal minded and "exact," refusing to countenance being more than one person at once. For many readers, Alice's sister compounds this crime with her projection into the future. Overall in *Ballet Shoes*, Streatfeild uses Alice to explore female creativity and rebellion. There is much more work to do on the specifically female interventions in the Carrollian universe, on ballet and dance in relation to the books, and on the afterlife of Alice's shadowy sister.

Our next talk, "AI Looking-Glass: Lewis Carroll's Characters Seen Through the Whimsical Perspective of an Artificial Intelligence," featured Elea Zhong and Samir Ghosh from the USC Ahmanson Lab. Curtis Fletcher, its director, introduced them and briefly discussed a project they've been working on for several months, the "AI Looking-Glass," a set of fantastic and fantastical synthesized original creative images and videos generated by training (a standard AI term) artificial intelligence models on images from the works of Lewis Carroll and illustrations from a diverse set of artists in the USC Libraries Cassady Collection. The works were created by Elea Zhong, an undergraduate in computer science at USC and resident AI artist at the Lab and overseen by Samir Ghosh, assistant director of the Lab. He majored in computational linguistics and is on his way to a PhD program in computational media at UC Santa Cruz.

Samir noted that the Lab's videos are compelling because their artificial intelligence software can mimic the way human artists modify many parameters of their work to produce an aesthetic image—otherwise, the results might look garbled or unappealing. The project members use source material from Lewis Carroll because he's known for whimsy and things fantastical. His work has encouraged many video game designers to break free of the constraints of reality; the Jabberwock, for example, appears in many video games. Carroll was

also a powerful mathematician and logician, and mathematics and logic underpin much of AI technology.

Samir and Elea gave a demonstration of the image of the Jabberwock in one of their AI videos. It appeared as a complex, surreal picture containing some of the words of the poem. How does the AI software recognize the meaning of a poem's text and incorporate it into a video? Samir said the best way to understand it is to use an analogy. If you say the word "building," a pattern of neurons will fire in your brain. Similarly, if you see an image of a building, another group of neurons will fire. Importantly, there is probably some pattern of neurons common to both the building's image and the word "building." The Lab's AI software works in a similar way, by making connections between images and words. It can draw on massive datasets of images on the web, modify them, and connect them to words in Carroll's text to create complex, dynamic images—in the process creating a sort of collective consciousness.

Elea explained that their AI software can interpret and understand images and text in a single "brain," and use text from a specific poem (e.g., "Jabberwocky") as



Stephanie Lovett

a guide to automatically generate an image that matches the text. For example, the software took the phrase "The Jabberwock, with eyes of flame" and automatically created a connected video with an image of flame in it. It can also manipulate stylistic parameters such as the color on the edges of an image or the motion of a video. The software can zoom in and out and create several different versions of, say, the Hatter.

The software seems almost human. Though it can get a lot done on its own, it also responds quickly to suggestions from the user. We think Mr. Carroll would have liked it, and we greatly enjoyed watching it work! To get the full impact of their many striking, colorful, and dynamic videos, please watch this talk on our YouTube channel.

Stephanie Lovett gave our next talk, "*Alice's Adventures under Ground: A Wonderment*," based on an essay she wrote for the forthcoming volumes of *Alice in a World of Wonderlands* about *Under Ground*'s nature and significance, what it is exactly from a bibliographical point of

view, what it tells us about *Wonderland* and Lewis Carroll, and how lucky we are to have this unique and mysterious book.

She began by looking at *Under Ground* specifically in a bibliographical context: What is it, and how do we describe it? The word "wonder" is missing from the title, but it *is* a wonder, and we have to wonder what exactly it is. Carroll enthusiasts are perhaps so accustomed to it that they assume they know, but what else is there quite like it? There is hardly an adequate term to describe it, because the world of literature hasn't needed such a term. Although commonly referred to as "the manuscript," *Under Ground* is nothing of the sort. It is indeed a manuscript, simply in that it is a handwritten text. However, it is not the manuscript of *Alice's Adventures in Wonderland*, which is what people usually mean by calling it that. Carroll seems to have destroyed his drafts and working materials, and so this is not the handwritten version of *Wonderland* that was sent to the publisher. We also go astray in bringing to *Under Ground* the usual connotations of a manuscript, because that usually implies not just a handwritten text, but a text of a work intended for publication—perhaps even one that is messy and annotated, perhaps one of several that survive as an author moves through the process of developing a book, but one that an author prepares working toward publication. Manuscripts can delight and intrigue us as we look upon, for instance, Kerouac's scroll for *On the Road* or a Dickens manuscript. Their in-progress quality, the sense of seeing behind the scenes, the insider thrill of a "making-of" documentary—this is not the experience of *Under Ground*, which is a complete and finished text.

If we stand in the British Library and contemplate *Alice's Adventures under Ground*, what then are we looking at? A unique book, handwritten, hand-illustrated, hand-bound, and created by its author as a gift to his young friend Alice Liddell. If that were the only place this book existed, we could define it as a fair copy of an early version of what became the published book, and be done. At most we might have a little debate over whether we could also call it an artist's book, that is, a one-off book that is also an art object. We would not need to consider it in a bibliographical work on the English-language publications of *Wonderland*, though, if that were the case, except to lament that we have only this polished manuscript gift-book as a window on the development of *Wonderland*, the actual published book.

Alice's Adventures under Ground does have a bibliography, though, and a publication history of its own. Its status as a privately done piece of writing is vastly complicated by the fact that we can hold it in our hands as a published book and have to understand that what we have is a published book that reproduces the fair copy of an early version of another book. This recursive-

ly Escher-like quality of *Under Ground* is an important part of appreciating it, and while *Wonderland* scholars and enthusiasts may regret that we have no actual manuscript material, we can be pleased that this improbable book is so widely available—a way-station to *Wonderland*, an artist's book in its own right, a curiosity, a labor of love, a statement of self-confidence, a private endeavor that the author/artist himself chose to share with us.

Like many a passionate lover of the arts, Carroll longed to express himself at the level of the artists he admired, and despaired as he constantly fell short. The amount of time he spent on his thirty-seven drawings for *Under Ground*, the tutelage he received from John Ruskin at that time, and the care he put into integrating his illustrations into the story, all indicate the passion of his efforts to be a “real” artist.

Many people are interested in *Alice's Adventures under Ground* as evidence of the development of *Wonderland*, and it is common to read claims that the adaptation of the one to the other was a matter of removing personal references and private jokes and adding a few more generally amusing incidents to the story. For a more accurate understanding of the differences between the two works, readers may refer to the article “From *Under Ground* to *Wonderland*” by scholar Matt Demakos (KL 88:53).

It is most interesting to note, though, that the first published edition of *Alice's Adventures under Ground* is not actually a completely perfect facsimile. Allowing that the covers are different, and in fact are uniform with the other *Alice* books, that the page numbers are typeset and the color title page and chapter headings are printed in black, and that the author has written us a preface and Easter and Christmas greetings and included a list of his other works, there is *still* within the portion of the book that is presented as a facsimile of the original, one significant and unmentioned change. He decided not to share with the larger world the photo or the drawing of the real Alice that he had put on the last page, and so the published facsimile ends with the last line recopied by Carroll to close the gap between “summer” and “days,” and “THE END” added where the photo had been.

Stephanie then detailed the publishing history of *Under Ground* in facsimile and typeset editions. From a bibliographic point of view, then, *Alice's Adventures under Ground* has been a wonder of a book: a unique artist's book that stands almost alone in also being a published work that is an earlier version of another published work. It is from a literary and artistic point of view, though, that scrutinizing *Under Ground* rewards scholar and amateur, and it also offers a particularly fine lens for seeing Lewis Carroll. The conventional anecdotes about the origins of *Wonderland* in a lightning stroke of inspired storytelling tend to create a popular image of Carroll as a peculiar elf of a man, a shy don who happened to be visited by the muses one day. A different



Rebecca Corbett



Michelle Liu Carriger

image emerges from a comparison of the delightful but thin *Under Ground* with the far greater literary achievements of *Wonderland* and *Looking-Glass*—a vision of endless thoughtful and creative hours at his desk, of visible charm and whimsy arising from artfully concealed labor (as the *Under Ground* illustrations themselves embody). Understanding the *Alice* books as the result of craft and not just inspiration does not mean that they aren't also works of genius; it elevates Lewis Carroll from a lucky eccentric to a gifted and world-renowned professional author.

Next, Rebecca Corbett, co-head & Japanese studies librarian in the East Asian Library, curator of the Cassady Lewis Carroll Collection, and author of *Cultivating Femininity: Women and Tea Culture in Edo and Meiji Japan*, hosted a panel called “Communities of Engagement: Jewelry, Fashion, and Identity.” Joining her were Michelle Liu Carriger and Patty Gone, both from UCLA. They discussed the ways different communities engage with the world of *Alice in Wonderland* and the Carrollian universe more broadly, through exploration of specific areas of interest to each speaker.

Rebecca began by discussing her love of brooches and the ways contemporary designers and collectors reimagine Carroll's work. She's a member of an online group of brooch enthusiasts called “Broochies,” part of a larger category called “Pins.” Rebecca showed us several Alice-related brooch designs, including Falling Alice, Dormouse, White Rabbit, Drink Me, and Book brooches—among many others. There's even a “Stabby Alice” brooch with Alice holding a knife! (A bit controversial.)

Michelle Liu Carriger, an assistant professor of theater and performance studies at UCLA, specializes in the historiography of theater, performance, and everyday life. Her special focus is on gender, race, and sexuality, and how clothing and fashion can serve as historiographical methods for maintaining bodily links to the past. She discussed her research on Gothic Lolita fashion, inspired by representations of Alice. *Wonderland* was first translated into Japanese in 1899. Since then, thousands of Japanese *Alice* translations have appeared, and Alice has become a central figure in Japanese cul-

Patty Gone



Robyn Whalen

ture, appearing in films, books, manga comics, cartoons, graphic novels—and Gothic Lolita fashion. She fits well into the Shōjo culture in Japan, dealing with the world of young women. The Gothic Lolita fashion style is conservative, emulating the style of a Victorian doll and reminiscent of Alice as she appears in the original illustrations. The look is covered up and modest, typically featuring petticoats, knee-length skirts, and big hair bows, and is still very popular in Tokyo today.

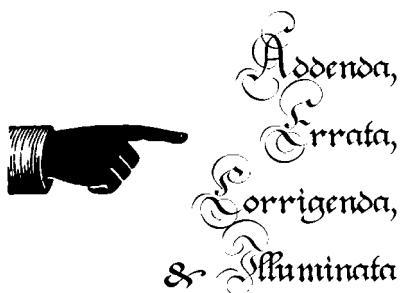
Patty Gone is a PhD student in theater performance studies at UCLA and an accomplished trans poet, multimedia artist, critic, and educator. She discussed “queer Alices” and the range of what can be included under that umbrella. Patty mentioned that there are many LGBTQ versions of the *Alice* books in the Cassady collection, including a version of *Hunting of the Snark* done from a gay perspective, and a *Wonderland* featuring a trans woman as Alice. She has also done her own adaptations of the books, but her main topic was, what

if Carroll’s work was “queer”? If so, have people been “straightening” Alice all these years? She believes that Carroll was anything but typically masculine, and that *Wonderland* is not a fairy tale but a primary example of the fantastic. According to Eric S. Rabkin’s *The Fantastic in Literature* (Princeton, 1976), the fantastic contradicts perspectives—for example, when Alice falls down the rabbit hole, she falls slowly, not quickly. The fantastic reverses the ground rules of the dominant culture—a set of forms that extends through language, time, gender presentation, and sexuality. Gone says that in the *Alice* books, there is no capitalism, no sex, and no families. There’s only queer, nonsensical opposition.

Our last presentation was “New Vorpall Adventures: Galumphing through the USC Libraries,” with Rebecca Corbett, Bo Doub, and Josh Hutchinson. Rebecca gave an overview of her activities managing the collection this academic year and announced some exciting future plans; Bo showcased the collection’s enhanced Finding Aid that he created in his role as accessioning archivist; and Josh discussed ongoing cataloguing challenges and opportunities presented by the collection.

And so we brought to a close an information-packed weekend that spotlighted our speakers, the importance of the Cassady Collection, the great work of the USC Libraries, and the depths of knowledge and great senses of humor of our members during the Social Hours.

Our thanks to Mark Burstein, Clare Imholtz, Stuart Moskowitz, Mark Richards, and Cindy Watter, who all contributed to this report.



In Markus Lång’s letter (KL 107:39), it might have been implied that Sanna Tahvanainen’s article was published in *Hufvudstadsbladet* on July 12, 2021, but it actually was July 12, 2020. Secondly, Dr. Riitta Oitinen is not a translator but rather a scholar of translation studies whose

specialty is “intervisual” translation, that is, the position and significance of illustrations in translating fiction.

In “Evertime” (KL 107:70), we inadvertently left off the last name of the Nynorsk translator; it is Sigrun Anny Røssbø.

OTHER LCSNA VIRTUAL EVENTS

CHRIS MORGAN & CINDY WATTER

Since the fall of 2021, our Society has been offering a series of special online events for our members, which we report on here. They're all available on our website or YouTube channel ("LCSNA Media").

TWO NIGHTS AT THE THEATER:

Curiouser & Croquet

In November 2021, the LCSNA presented a virtual pop-up event called "A Night at the Theater: 'Curiouser' and 'Croquet.'" *Curiouser: A New Musical* was staged in December 2021 by the Penny and Pound Theatre Works in Cambridge, Ontario, Canada. Joining us were two of its cast members, Piper J. Distel, who wrote and composed the musical and played Gertrude Thomson, and lead actor Arthur G. Brook, who played Charles Dodgson. Later, Vaughan Burton, composer of the new rock opera *Croquet*, joined our discussion.

Curiouser, a journey down the rabbit hole, is a new bio-musical about the life of Charles Dodgson, written by Piper, a twenty-year-old multidisciplinary artist and theater educator from Cambridge, Ontario, Canada. *Curiouser* is her third musical creation. The family-friendly production features 23 songs and a cast of 49 people, and spans twenty years of Dodgson's life, beginning when he was twelve years old. It shows his relationship with his parents and other family members, including Lucy Lutwidge, the aunt who came to care for the family after his mother passed away. Later, we

see the story of his relationship with the Liddell family and Alice Liddell in particular. Dodgson's uncle Robert Skeffington, an intriguing character, also appears, as do characters from the *Alice* books and other real-life characters from Dodgson's life. Piper consulted many sources when writing the musical, but noted that Jenny Woolf's book *The Mystery of Lewis Carroll* was particularly useful, because it discusses Dodgson's family and professional life in great detail.

Piper said she has been diagnosed as neurodivergent, and noted some theories that Dodgson may have been neurodivergent. She pointed out that some developmental conditions that are commonly considered disorders are in fact normal variations in the brain, and that people who have these conditions often also have certain strengths. (Wikipedia defines neurodivergence as a "variation in the human brain regarding sociability, learning, attention, mood and other mental functions in a non-pathological sense.") This inspired her to use neurodivergence as a theme for *Curiouser*. Arthur G. Brook, who plays Dodgson, has also been diagnosed with ASD (autism spectrum disorder). He said this influenced his portrayal of Dodgson, and *Curiouser* is the most wonderful show he's ever been a part of.

Next, music industry veteran Vaughan Burton discussed his passion project, *Croquet*, a rock opera presented as a benefit concert for the West Windsor Arts Council in New Jersey. He composed the music and lyrics for the show, based on *Alice's Adventures in Wonderland* and



Piper J. Distel



Arthur G. Brook



Vaughan Burton

the Jabberwock story. Vaughan is a founding member of the rock bands Dream of Maya and Hall of Mirrors. He has recorded with Albert Bouchard of Blue Öyster Cult, and with Spirits Burning and Michael Moorcock; he has also collaborated with acclaimed singers/composers Lily Frost and Steve Fields. He has played in support of Blood, Sweat, and Tears; Tom Brislin (keyboardist for Kansas, Spiraling, Yes, Renaissance, Meatloaf, Debbie Harry, and Camel); and Trisha Yearwood.

Vaughan has always loved the *Alice* books, and particularly likes the original Disney version of *Alice*. His goal in *Croquet* is to make the *Alice* story into a drama, but without losing the levity and humor. He wants to show that reality and fantasy are not all that different, and to dispel any rumors that Carroll was “chemically inspired.” Vaughan is interested in the ways people can be intimidated, which happens in *Croquet* when Alice plays croquet with the Queen of Hearts and her court. Because the Queen is intimidated by skillful players’ talents, she changes the rules of the game to make it more difficult for Alice. Interestingly, the last three songs in the rock opera are about Alice in adulthood, struggling with the idea of fantasy, and trying to find a healthy way to revisit it. Next, Vaughan performed two songs from the rock opera, entitled “Croquet” and “Drink Me.” This pop-up event can be seen online at: bit.ly/3IaQgMp.

A CARROLLIAN SHOW AND TELL:

“I MADE THIS!”

On December 4, Heather Simmons, our indefatigable Curator of the Common Room, moderated the Second Annual Carrollian Show and Tell. Seven crafters and creators presented their work, from a range of genres.

Rebekah Blaser started the exhibition by showing her stuffed Alice in Wonderland figures, mostly constructed from vintage patterns found in old *Women’s Day* magazines. Rebekah made Alice and the Dormouse first. She next constructed the Hatter and the March Hare. She pointed out that each had three layers of clothes—shirt, vest, and fully lined (in blue!) coats. The coats were fitted at the back with pleats. Rebekah said that because the Hatter’s distinguishing accessory was sewn of polyester poplin (very “slide-y”), it had to be completely hand-sewn, and took six hours. The White Rabbit was done in 2006, and she drafted this pattern herself. Rebekah also made a tree, a Cheshire Cat, and a pink flamingo with an EAT ME cake pillow, and staged the stuffed figures under the tree at a tea table.

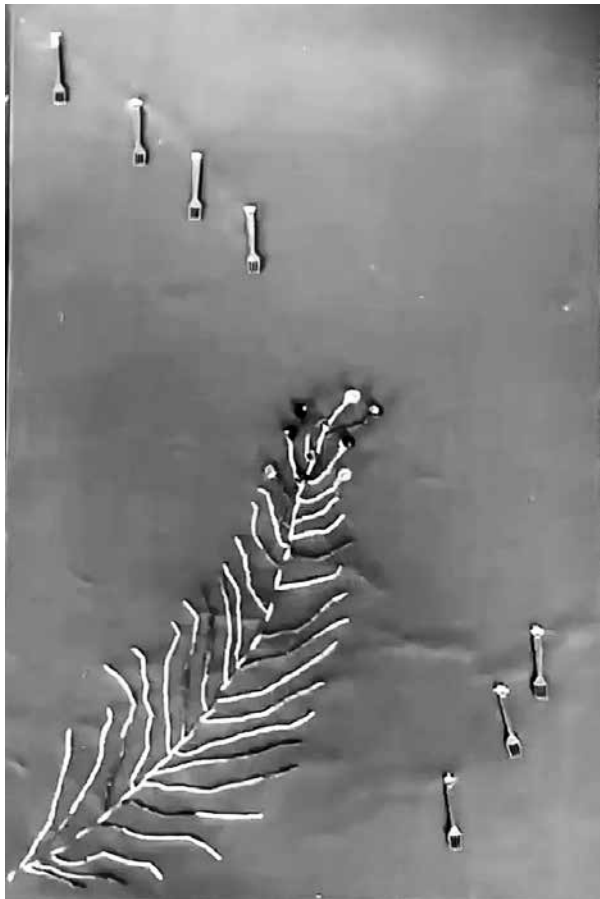
Sarah Jardine-Willoughby, a retired librarian, joined us from London, and she impressed us all with her bookbinding for a collection of illustrations for *The Hunting of the Snark*. Sarah is an accomplished bookbinder already, but this was a special project for a course.



Rebekah Blaser

Nan P

Sarah Jardine Willoughby



Her book is titled *All The Snarks*, and contains illustrations from, well, all the Snarks. It used her talents as an embroiderer, as the cover was decorated with a running stitch feather (from the Jubjub bird) embellished with beads, and rows of tiny forks. The spine has a star with a crystal to represent Hope. It has an attached bookmark with a thimble dangling at its tail. Her next project will be binding the John Vernon Lord *Alices*.

Next, Matt Demakos presented his very funny “Alice’s Looking-Glossary.” Challenged by a discussion around National Novel Writing Month (NaNoWriMo) at a Society gathering, he spent the month of November



Alice (āl'is) *n.*

A senseless maid; a concussive lass
Who bopped her head on a looking-glass.

Ban·der·snatch (bān'dər-snāch') *n.*

The beast the son, the beamish, shuns—
For boys to beasts are cinnamon buns.

— [1] —



Matt
Demakos

doing an abcedarius with *Looking-Glass*. He wrote little rhymes in alphabetical order, beginning with one for Alice (“A senseless maid; a concussive lass/ Who bopped her head on a looking-glass”) and illustrated several of them by mashing up Tenniel illustrations. His cover is hilarious, with Alice falling *head first* off the mantelpiece. He showed us how he composed the one of Alice lying unconscious on the ground with bits of random Tennieliana and his own Photoshop skills: “If you need anything, go to the White Knight [the frontispiece] and look around.” Email the author at doyle60@aol.com for a free e-copy of the pamphlet.

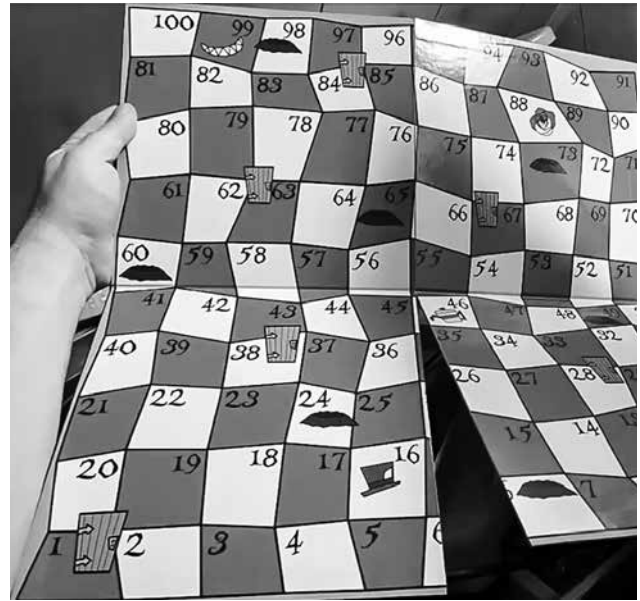


Ho! Naboshek

Kim Naboshek

Kim Naboshek, whose only art training was childhood classes at the Chicago Art Institute, amazed us with her extraordinary needlepoint art. To non-needleworkers: Kim's 18 stitches to the inch and DMC cotton create very fine, detailed pictures. They also take a long time to do. As if that weren't enough, she also designed and made a veritable cavalcade of *Wonderland* and *Looking-Glass* figures, from polymer clay, perfectly modeled on the Tenniel illustrations. To support the clay, Kim used wire armatures and aluminum foil stuffing for the larger pieces. Her White Knight is a tour de force, and the bowing leg of mutton a hoot.

Jared Bendis is a professor at Cleveland Institute of Design (Chair of Game Design), and he also works at Case Western Reserve University (Creative New Media Officer). He showed us some Alice-themed projects made by a student, including a most attractive board game based on Snakes and Ladders. Next he showed his laser-cut (on slices from a tree trunk) "Jabberwocky" pieces. Jared also makes prints from laser-cut blocks using Arnold Hirshon's first editions, because the images



Jared Bendis

are so clear. Finally, Jared showed us his glass art, with the Tenniel images laser-cut into the glass. "Two-thirds of them break."

April James/Madison Hatta has appeared before the LCSNA several times. James took up card crafting in 2008, using rubber stamp Tenniel art, but her Carrollian conversion came with the 2010 Tim Burton *Alice* movie. The sonneteer Madison Hatta appeared, combining Tenniel-style art with poetry. She has a variety of consumer goods, all available at Zazzle. (Several people want her Go Mad and Drink Tea mug, the pandemic riposte to Keep Calm and Carry On.) She showed us a lovely subway journal, with quotations from Carroll and artwork, and is trying to figure out how to produce it for a wider audience.

Lastly, Molly Martin showed us a film of her Alice-themed dollhouse. This was her very own dollhouse that had been built for her when she was a child, but had been untouched for decades. Molly went about creating a scene from the Alice books for each room. What a tour



de force: the Sheep Shop, for example, is enormous, and fully stocked. The trial scene includes a china Punch. The entire house is packed with period detail, and Molly created miniaturized artwork in Victorian style frames, including portraits of CLD. Some objects Molly bought, others she made, like the Carpenter's workbox. It was a delightful conclusion to our program.

This pop-up event can be seen online at bit.ly/3w9IR5X.

A WONDERLAND OF DATA VISUALIZATION

On January 9, 2022, Richard Brath, an expert on data visualization, gave us a fascinating talk entitled “A Wonderland of Data Visualization.” As Alice (almost) said, “What is the use of a book without pictures or conversations or data visualization?” He showed us the many ways to visualize a book, described in his peer-review research paper “Surveying Wonderland for many more literature visualization techniques.” He has a PhD in Data Visualization from London South Bank University and



is a partner in Uncharted Software Inc. He has also written two books on data visualization: *Graph Analysis and Visualization*, together with David Jonker (Wiley, 2015), and *Visualizing with Text* (AK Peters, 2020).

Richard began by showing us some examples of data visualization on the web that reveal different aspects of data, such as the results of the 2020 U.S. election and world birth and death rates. But of particular interest to lovers of *Alice*, he presented a wide range of websites that use data visualization to reveal interesting information about the *Alice* books—such as a website with drawings showing how the design of Alice’s dress has changed over the years in the many editions of the books.

To get the most out of the wealth of detailed data in Richard’s presentation, we recommend watching it online on our YouTube LCSNA channel at bit.ly/3trwT4h.

UN-VALENTINE’S DAY

On February 12, 2022, we celebrated Valentine’s Day a few days early. Dayna Nuhn Lozinski displayed her collection of vintage valentines, and Brianna Beehler and Davis Vigneault presented their Wonderland Award-winning song “Red Kings.”

Dayna has been a Lewis Carroll collector for almost fifty years, specializing in “Flat Alice” items such as advertising, sheet music, paper dolls, card decks, postcards, and valentines. She writes the “Alice in Advertising-Land” column for the *Knight Letter*, and is editor of “The Snarkologist,” a new journal about *The Hunting of the Snark*. Dayna and her husband run the Reeling and Writhing Press, which publishes short booklets on a variety of Carrollian subjects.

Dayna says one of the reasons she collects *Alice* valentines is her fond memory of elementary school parties of the past, where you decorated a mailbox and hung it on your desk, adding valentines for the students and your teacher, with their names printed on the cards. It was a pretty pink and red holiday in the middle of a long, cold Canadian winter. She collects *Alice*-themed valentines for nostalgic reasons, but also because she likes seeing what creative people can do with the *Alice* theme. Dayna notes that the reason designers have featured *Alice* so frequently for so long is that the books are well known and loved.

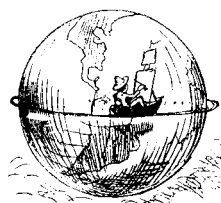
Dayna gets all of her cards from eBay, and has never found one in an antique store. Most of the valentines



in her collection come from the 1940s through 1960s, though the earliest card is from 1921. It shows Alice, the Dodo, the White Rabbit, the Dormouse, and the Cheshire Cat, and it says “I’ll be in Wonderland if you’ll be my valentine.” The cards come from many countries, and feature an impressive variety of designs. Dayna stores all of them in a binder with protective coverings. Interestingly, the Queen of Hearts does not appear on many valentine cards, most likely because she’s not terribly likeable! The collection also includes a set of valentines promoting Disney’s 2010 movie, *Alice in Wonderland*.

Next, Brianna Beehler and Davis Vigneault performed their beautiful song “Red Kings,” which won the 2019 Wonderland Award from the University of Southern California. They met on Pembroke Street in Oxford, mere steps away from Charles Dodgson’s quarters at Christ Church College. Brianna’s love of literature brought her to Southern California, where she recently completed her PhD in nineteenth-century literature. Davis is an MD doing his residency at Stanford, as well as a longtime singer-songwriter who has released four studio albums with various projects. They now live in the San Francisco Bay Area with their dog, Pilot.

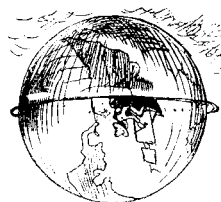
The project leading to the song came about when Brianna took part in a discussion about the so-called “Manic Pixie Dream Girl,” a term coined by film critic Nathan Rabin, and referring to a stock character type in films. (Wikipedia notes that MPDGs “are usually static characters who have eccentric personality quirks and are unabashedly girlish.”) According to Rabin, the MPDG is a one-dimensional character who “exists solely in the fevered imagination of sensitive writer-directors to teach broodingly soulful young men to embrace life and its infinite mysteries and adventures.” In this way, the progress of the MPDG character is always subordinate to that of the “melancholy” man, who depends on her. Reading about this, Brianna began to consider two things: Perhaps the Manic Pixie Dream Girl is not as manic as she seems, and perhaps we are all culpable in trying to keep the MPDG exactly as she is. This suggests the relationship between Carroll and Alice, and Carroll’s wish that Alice would never change or grow older—an idea that inspired Brianna to compose “Red Kings.” Davis then concluded our virtual event by performing the song. You can watch the complete presentation here: bit.ly/36nZfgc.



❁❁ POP QUIZ ❁❁

Which countries other than (England and) Russia did C. L. Dodgson visit in his Tour in 1867?

Answer on p. 57



alice's Ups and downs

A Pedantic Approach to Exactify Ambiguity in Wonderland

MATTHEW DEMAKOS

The seven-year-old Alice took off her shoes and stood up straight. Yes, luckily for us, Alice's growth was yearly recorded throughout the 1850s. These values survive, and her height on this day was precisely 44.7 inches. A certain gentleman associated with a certain college, who was keen on numbers, would become interested in Alice's ever-changing size and, in his own manner, present them to the world. In fact, he was quite interested in the growth of many children.

Our goal in this thesis is to graph the fluctuating height of the fictional Alice in *Alice's Adventures in Wonderland*. To do this, we sorely need Alice's actual height, but it is not stipulated in the tale. Neither is it mentioned that Alice was seven years old, another relevant fact, or that it was her seventh birthday. The way to determine these details is a bit circuitous and best saved for an endnote.¹

The certain gentleman associated with a certain college was Henry Pickering Bowditch (1840–1911), an assistant professor who would eventually be the Dean of Harvard Medical School. One of his many interests was anthropometry, the study of human body measurement. And his Alice was actually a Bostonian girl, along with twelve boys and twelve other girls, whose heights he plotted out on two different graphs, from birth to age twenty. The study was implemented in Boston and was

not actually initiated by him, though he would soon be an expert in the field.²

In our venture to chart the fictional Alice's size in Lewis Carroll's story, we will apply three tenets. First, we are to be *decisive in our conclusions* regarding her height and avoid cowering to a feeble, fuzzy-focused range of values on the resulting graph. We will turn to instant caprice, however, if pedantry proves impossible or the matter becomes too trivial. Second, we are to respect Carroll's story and not widely alter his likely intentions or the reader's likely perceptions. In other words, we are to *avoid sensationalism*. Third, we are to *restrict ourselves to the text* of the story, employing as few foreign sources as possible. External sources will even include Tenniel's artistic depictions and Carroll's as well. If we do bring in such sources—and we will—they should be seen as a last resort, a form of desperation, or as an attempt to get into the author's mindset. As has been implied, we begin by disregarding this last tenet.

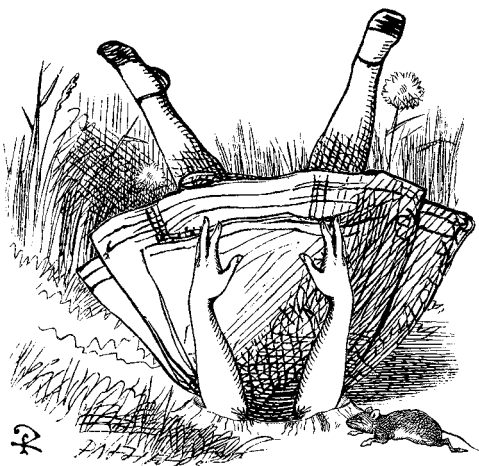
FROM SLEEPY FEELING TO HITTING CEILING

While on the river bank with her sister, Alice becomes bored and soon enough follows a rabbit down a rabbit hole.³

Surely, from the very get-go, we must question the size of this lass.

As we read on, however, it becomes evident that she must be some unremarkable size for a girl her age; any other size, even if marginally smaller or marginally taller, would thwart the story's farcicality. To figure out what this innocuous height may be—as it is not provided in the story—we must turn to Bowditch's *The Growth of Children*, already our second outside source. (Only those who bother reading endnotes know the first.) In short, with Bowditch's numerous charts, which incorporate a myriad more children than the mere twenty-five mentioned above, we can confidently say that it would be unremarkable for a seven-year-old Oxfordian girl, from a non-working-class family, living in the 1860s, to have a height of, say, 45 inches.⁴

Thus, we place a large blue dot on our graph—*innocuously*—at the (1, 45") mark. [Note: The graph in question is opposite. It contains pairs of numbers listing a page number from the first edition of *Alice's Adventures in Wonderland*, and Alice's height in inches at that point



Spot illustrations in this article are by the author.

all she could see when she looked down, was an immense length of neck, which seemed to rise like a stalk out of a sea of green leaves that lay far below her.

I
DOWN
THE
RABBIT-
HOLE

II
THE POOL
OF TEARS

III
CAUCUS-
RACE...
LONG TAIL

IV
THE RABBIT
SENDS IN A
LITTLE BILL

V
ADVICE
FROM A
CATERPILLAR

VI
PIG
AND
PEPPER

VII
A MAD
TEA-PARTY

VIII
THE QUEEN'S
CROQUET-
GROUND

IX
THE MOCK
TURTLE'S
STORY

X
THE
LOBSTER
QUADRILLE

XI
WHO
STOLE THE
TARTS?

XII
ALICE'S
EVIDENCE

she was now
rather more
than nine
feet high...

3 in.

Alice was
beginning
to get very
tired...

she found her head pressing
against the ceiling... she
went on growing... arm out
of the window... foot up
chimney...

she was now only
ten inches high...

she was now
about two
feet high,
and...
shrinking
rapidly...
the cause...
was the fat...
she dropped
it... in time to
save herself
from shrinking
away altogether...

everything
seemed to
have changed
since her swim...

she swallowed
one of the
cakes... As
soon as she was
small enough...
she ran out of
the house...

"three inches is
such a wretched
height to be..."

she felt a violent blow underneath
her chin, it had struck her foot!

nibbling first at one end
then at the other, and
growing sometimes taller
and sometimes shorter, until
she had succeeded in
bringing herself down to her
usual height.

she had nibbled some more of
the left-hand bit of mushroom, and
raised herself to about two feet high...

she set to work
nibbling at the
mushroom... till she
was about a foot high...

Alice felt a very curious sensation...
she was beginning to grow larger again...

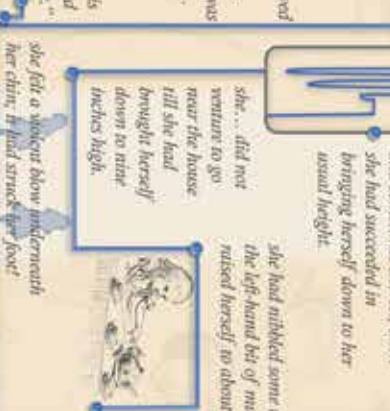
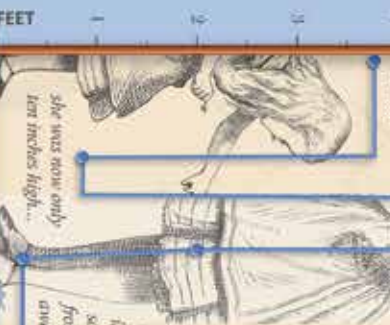
she had grown so large in the last few minutes
that she wasn't a bit afraid of interrupting him...

she had grown to her full size by this time.
"You're nothing but a pack of cards!"

ALICE'S AND DOWNS



BY MATTHEW DEMAKOS



PAGE 20
MODE BOTTLE CAKE FAN

RABBIT'S PEBBLES/
BOTTLE CAKES

RIGHT-LEFT-RIGHT-LEFT
LEFT-SIDE OF MUSHROOM

RIGHT-SIDE
MUSHROOM

WEAR-OFF

FEET

1

2

3

4

5

6

7

8

9

10

11

12

13

14

15

of the story. For example, (1, 45") means page 1 of *Wonderland*, and Alice's height of 45".]

While underground, Alice soon finds herself in a "long, low hall" with "a little door about fifteen inches high." She proceeds to have her divine comedy with the three-legged glass table, the key to the little door, the bottle labeled "Drink Me," and the cake with "Eat Me" spelled in currants. Alice changes size twice during this scene. In the first, where she obeys the command on the bottle, ever the obedient girl, she shrinks to exactly "ten inches high," as graciously stated by Mr. Carroll. Thus, we place a large blue dot on our graph—*authoritatively*—at the (11, 10") mark.

Eventually, the ten-inch Alice finds the "Eat Me" cake and obediently nibbles upon it with expectations of some change, hopefully upward. After remaining for some time unchanged, Alice, ever the impatient thrill-seeker, "finished off the cake." This *overdose* causes the second size change, where she grows to "rather more than nine feet high," and her head hits the ceiling.

Only a good dose of pedantism mixed with a tad bit of capriciousness will, for the sake of our chart, exactify this piece of *rough* language—the cartographer's curse. If the phrase were simply "more than," it could safely be interpreted as one to two inches over the stated foot. The phrase "*rather* more than," with the added modifier, must therefore mean something a bit more—say, two to three inches over the nine-foot mark. But this is not necessarily so. Given that Carroll's contemporary readers would have understood the author to be indicating that the ceiling was nine feet tall—awfully lofty to American sensibilities, but not to Victorians of his time—the added modifier can be read a bit differently. It can be translated as "*to a certain extent* more than." Given the

circumstances, it seems best not to interpret *rather* as an intensifier, but as a simple reference to the consequential fact of the ceiling being nine feet tall. Plus, in a back reference to this scene, Carroll simply refers to Alice as "nine feet high," which greatly minimizes the chance of the word's being an amplifier.⁵

Thus, we place a large blue dot on our graph—*after great consideration and with more than a tad of rash spontaneity*—at the nine-foot-one-and-a-half-inch mark (16, 109.5").

It takes a full ninety-five pages, or about six chapters, for Alice to finally be able to reach the key and to terminate her episode with the glass table. One wonders, with all the slapstick shenanigans Mr. Carroll put her through, why Alice didn't just initiate a certain episode with that *dumb* table.

FROM LITTLE MOUSE TO RABBIT'S HOUSE

The nine-foot-one-and-a-half-inch Alice realizes that she is holding the White Rabbit's fan and that it is provoking another size change. It isn't quite clear, but it may be the *aroma* of a perfumed fan that is affecting Alice.⁶

The worried girl finds she is shrinking rapidly and at one point estimates her height by standing next to the glass table. Despite the unfeasibility of this—given the word "rapidly"—she estimates that she is "about two feet tall" (21, 24"). (For those wondering, the inexactitude in the word "about" is not troublesome in the least to pedantic cartologists. The actual value could be as much *more* as it could be *less* than the value presented. Consequently, the word is simply ignored.)

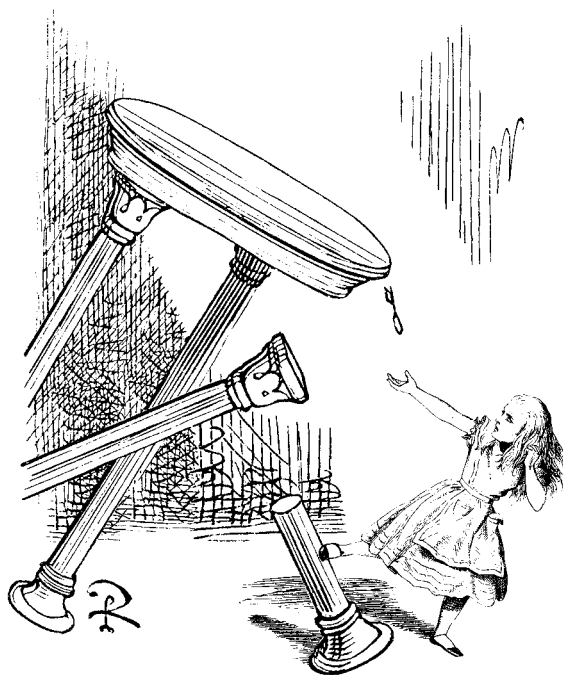
In the end, Alice releases the fan from her grasp "just in time to save herself from shrinking away altogether." Carroll does not reveal her final height in *Wonderland*, but we are fortunate that in *Under Ground*, the earlier version of the story, he states it as "three inches."

There are at least three good reasons to reinstate the *Under Ground* measurement, though it is a foreign source. First, Carroll may have deleted the reference only to smooth out one clunker of a sentence: "... soon she found out that the reason of it was the nosegay she held in her hand: she dropped it hastily, just in time to save herself from shrinking away altogether, and found that she was now only three inches high."⁷

(And that's only the last half!) Second, if Alice first imagines the mouse to be a walrus or a hippopotamus, that would make her, proportionately speaking, somewhere between an inch and an inch and a half high. As she only *hears* the unknown animal, and does not *see* it, this discrepancy is actually rather acceptable.⁸

Last, Tenet Number Two. Thus, we place a large blue dot on our graph—with *reverence to Carroll*—at the three-inch mark (22, 3").

Alice does not have another *stated* size change until she enters the White Rabbit's house two chapters later.



Therefore, when swimming in the pool of tears, when drying off, when running in the caucus race, and when listening to the Mouse's tale, Alice remains a mere three inches tall. If this were the case, the three-inch Alice would be talking to a rather enormous White Rabbit in the scene when the waist-coated, pocket-watch-carrying buck panics over his missing gloves. Also, if we allowed this measurement to stand, Alice would grow to a mere ten and a half inches or so while crammed in the White Rabbit's room. There is little amusement in that realization, and it hardly seems to be the author's intent.

But there is an *implicit* size change before Alice enters the White Rabbit's house, one heretofore not recognized as such. In the first paragraph of the new chapter, just after the buck's panic attack, Alice has a delirious episode: "... everything seemed to have changed since her swim in the pool." The word *change* throughout the story often refers to Alice's *alterations in size*. This is surely such an occasion. Alice did remain at three inches during the scenes with the Dodo et al., but grew to some unstated height after the creatures' departure—when she felt "lonely and low-spirited"—and before the worrying buck's return.⁹

There are several reasons why Alice is an unstated twelve inches tall at this time in the story. First, we know that Alice is twelve inches high when she meets the Rabbit in the croquet grounds, where he has to stand on his toes to whisper in her ear. (Conversely, the Rabbit is something short of twelve inches *sans oreilles*, say ten and a half inches.)¹⁰

Second, Alice describes the house as "a neat *little* house" with "a tidy *little* room" that had in it "a *little* bottle" (emphases added). Since she evidently didn't have any trouble climbing the stairs, from being too small or too big, yet describes the house and things inside as diminutive, Alice must be only a bit taller than the occupant for which the house was sized. Note that this harmonizes with the whisper scene. Third, some height smaller than twelve inches is a fine size, if a bit small, for a rabbit to be; something near three inches is, in a word, mousy.

Lastly, the Enormous Puppy supports the idea that Alice must have gone into the house at a larger size than she eventually became when she left the house.¹¹

If a three-inch Alice went in the house and a three-inch Alice came out, we would expect the Puppy to be sized relative to the Rabbit. In other words, the Puppy should either be the size of the Rabbit, or smaller, if it is the buck's pet or a part of his world. But if a twelve-inch-or-so Alice went in the house and (as we will soon learn) a three-inch Alice came out, then the Puppy's enormity is justified. Thus, we place a large blue dot on our graph—with *harmonizing story episodes in support*—at the (41, 12") mark.

The worrying buck sends Alice to fetch him his gloves and fan. While in an upstairs room in his house,

she drinks from a bottle ("tired of being such a tiny little thing") and grows. Carroll does not mention how tall she grows, only stating that "she found her head pressing against the ceiling" and that she had "to put one arm out the window, and one foot up the chimney."

The only effective and feasible way to calculate Alice's new height is to experiment on a real child. Since it is unethical these days to give children magical growth potions—never mind the impossibility of it all—we are forced to *back-engineer* the problem and shrink the room instead. That is, we'll simply ask a child of about 45 inches to squeeze herself into a corner, while a couple of men in white lab coats take a few measurements. To make this exercise meaningful, however, we must exactify and name a few variables and assert a few assumptions:

- ◆ The White Rabbit's height (designated k from the Greek *κουνέλι*) is 10.5 inches, *sans oreilles*.
- ◆ Standard Victorian Gentleman's height was 68 inches on average.
- ◆ The White Rabbit built his house to his size, as if he were a Standard Victorian Gentleman.¹²
- ◆ The ceiling height (c) in the room is 108 inches, the height of an earlier ceiling in the story.¹³
- ◆ Our test subject's height (a for Alice) will be as close to 45 inches as possible (in case the children's differing body ratios affect results).
- ◆ When tightly squeezed in a corner, the test subject's length (l), elevation (e), and width (w) will be measured.
- ◆ The room has a normal shape, where the length of the short wall is between 58% to 88% of the long wall, and the ceiling height is between 58% and 88% of the long wall's length.¹⁴

For twenty lollipops, Lyla, a friend's six-and-a-half-year-old girl, agreed to be Alice. She is 48 inches tall (a) and was measured in six different slouching positions. The fourth position was checked off as being the most realistic, given the events that transpired in the story and the desire to avoid an unnaturally shaped room. In this position, Lyla squeezed into a space 22.5 inches in length (l), 19 inches in elevation (e), and 14.5 inches in width (w). The following expression translates our test subject's height into the fictional and room-snug Alice's height:

$$\frac{\left(k \frac{c}{s}\right) \frac{l}{e}}{\frac{l}{a}}$$

Plugging in the above values shows that Alice grew to 42.13 inches while trapped in the White Rabbit's room. Thus, we place a large blue dot on our graph—*coincidentally*—at (45, 42").

Readers who wish to experiment on their own, or who wish to simply tweak the assumptions presented here, will be pleased to know that the expression simplifies to:

$$\frac{cak}{es}$$

And such is how Alice herself solved the Great White Rabbit's Room Growth Problem.¹⁵

FROM INCHES THREE TO TAKING TEA

The White Rabbit and his cohorts begin to throw pebbles at the scrunched forty-two-inch Alice. She notices that the pebbles are turning into little cakes and, of course—forever the party girl—she eats one of them. The pastry (a layered cake, evidently) has the intended effect, and Alice begins to shrink. “As soon as she was small enough to get through the door, she ran out of the house.” Though this doesn't necessarily have to be charted, presumably she was running while inside the house, so we will give her the height of the ceiling (53, 16”), but presume that she was some value taller when she actually squeezed through the room's door.

Again, Carroll does not mention what size Alice dwindles to in *Wonderland*. It was mentioned in *Under Ground*, however, and yet again in awkward language: “... in two or three minutes more she was once more three inches high.”¹⁶ To save the sentence, the first “more” could have been deleted but, in truth, there is very little debate about her size. When speaking to the Blue Caterpillar, after the scene with the Enormous Puppy, she comments that “three inches is such a wretched height to be.” The Caterpillar is insulted and stretches himself to exactly that length, saying, “It is a very good height indeed!” Thus, we will place a large blue dot—*obviously*—on our graph at (67, 3”), when Alice makes

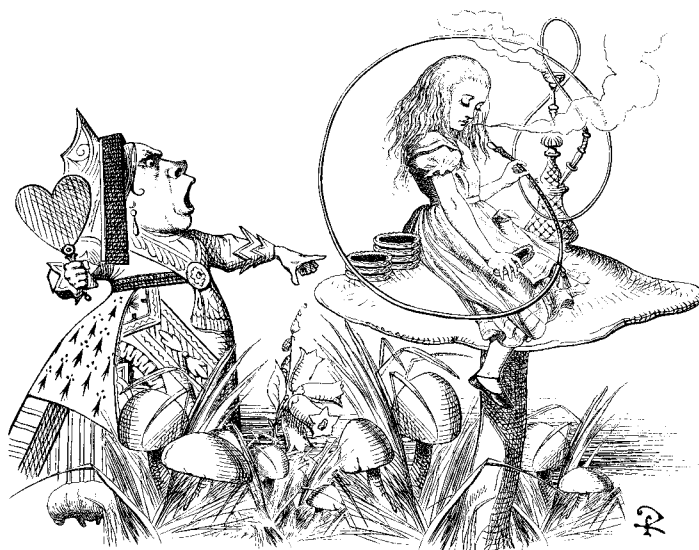
this comment; and we will—*retroactively*—give her this height at (53, 3”) as well.

Before the Caterpillar leaves, he cryptically informs Alice about the magic powers of the mushroom: “One side will make you grow taller, and the other side will make you grow shorter.” (One wonders if the Blue Caterpillar was silly enough to leave his hookah behind with such an experimental girl as Alice.)

Eventually, she nibbles a sample of the right side and “... the next moment she felt a violent blow underneath her chin; it had struck her foot! ... Her chin was pressed so closely against her foot, that there was hardly room to open her mouth.”

Given the description and the humor, Alice shrank disproportionately, leaving her as a footed head. Seven-year-olds have a head-to-body ratio of about 1 to 5.5. This agrees with Carroll's “The Beggar-Maid” photograph of the real six-year-old Alice, by the way.¹⁷ The height of her head alone is therefore the initial 3-inch height divided by 5.5, or 0.5454 inches. To this must be added her feet. The 48-inch Lyla proves that girls that size have a 1 to 32 foot-to-body ratio at the point where a chin would strike a foot. This would add another 0.0938 to our previous figure, making Alice 0.6392 inches high.

Some fellow pedants may harrumph that in order for her mouth to be immobilized as described, Alice's head must be severely tilted back with a loss of about 75% of head height. Imagine a comic animator, however—a virtuoso Chuck Jones—portraying this scene: Would he have made her head come swooshing down to her feet and suddenly appear awkwardly looking skyward? Such pedantry would thwart the humor. Carroll himself, if we may bring his own illustration into the mix *only to get into his own mindset*, evidently thought the same. And physiologically, some parts of her new body structure—especially her newly condensed scapula and vertebra bones and her newly contorted upper trapezius



and sternocleidomastoid muscles—would surely have become hampered or completely inoperable. Thus, we place a large blue dot on our graph—with a nod to Alice’s stiff neck—at the (69, 0.64”) mark.¹⁸

However, Alice keeps on shrinking even after this point. Since she is having trouble opening her mouth, presumably she is now shrinking proportionately to her deformed self. Therefore, to the left of the last blue dot, the line on the graph will dip diagonally downward to, say, the quarter-inch mark, because some value must be chosen, according to Tenet Number One.

Eventually, the quarter-inch-or-so Alice does manage to swallow a bit of the right side of the mushroom. In a moment, she’s peering down “an immense length of neck, which seemed to rise like a stalk out of a sea of green leaves that lay far below.” As described by Carroll, she did not actually watch herself telescope upward past the forest’s canopy; rather, she simply becomes a tree-top-towering giantess. This allows her to wonder what lies below her: “What *can* all that green stuff be?” Eventually, she lowers her head by bending her neck down into “a graceful zigzag.” At the top of the trees, she meets a pigeon who believes Alice is a serpent, and effectively



argues that if not, she is at least “... a kind of serpent, that’s all I can say.”

Of all the Alice heights that need to be determined for this article, the one in this scene produces the greatest range of possibilities. There is no better way to resolve this than to summon the collective wisdom of Carroll scholars, effectively reducing a wide range to a well-needed *decisive*, single point. Remember Tenet Number One. Several Carroll scholars, of which seventeen replied, were asked to read the two-paragraph opening to the pigeon scene—“all that green stuff,” “graceful zigzag,” and so forth—and to give their opin-

ions on her height, or more appropriately, her *altitude*. They were asked to estimate Alice’s height based on a forest canopy of 70 feet. This is the actual height of two nearby forests off the Thames near Oxford University.¹⁹ Yes, we are bringing in outside sources, teasing Tenet Number Three, but what better locale to use? Throwing out the highest and the lowest values—which seems the professional thing to do—the scholars declare Alice to be *exactly* 167.68 feet high. Thus, we place the number 167—*communally*—to the left of the ledger line above the zigzagging portion of the y axis on our graph (how appropriate!), and a big blue dot at the (70, 167”) mark.²⁰

After her episode with the rude, argumentative, and accusatorial Pigeon, Alice “remembered that she still held the pieces of mushroom in her hands, and she set to work very carefully, nibbling first at one and then at the other, and growing sometimes taller and sometimes shorter, until she had succeeded in bringing herself down to her usual height.” The language seems to suggest that Alice had at least two nibbles from each side, at the very least. As this comes quick and fast, this episode is magnified in a rectangle on our graph at (74, 45”). The individual vertices were chosen wisely but, admittedly, with artful considerations as well.

Evidently, the “growing sometimes taller and sometimes shorter” taught Alice how to eat mushrooms responsibly and for a precise effect. The next three changes in size, in other words, are controlled endeavors, and luckily for the reader—perhaps tired of all the theoretical bananas being strewn about—Carroll gives us Alice’s exact or his own estimated sizes for each.

In the first, she brings herself down—with learned precision—to nine inches or so in height so as not to “frighten them out of their wits!” (75, 9”), them being the inhabitants of a small house: the Duchess, the Cook, and the Cheshire Cat. Her size change is actually a bit comic; it comes immediately after she is quite satisfied at finally being her normal size. Signs of a habitual user?

The second controlled size change comes when Alice sees the March Hare’s house. “It was so large a house, that she did not like to go nearer till she had nibbled some more of the left-hand bit of mushroom, and raised herself to about two feet high” (94, 24”). The aptly sized, two-foot Alice then has her memorable encounter with the March Hare, Hatter, and Dormouse.

The last controlled size change occurs when she finally gets back to the glass table. She grabs the key and unlocks the door, then “set to work nibbling at the mushroom ... till she was about a foot high” (111, 12”).

It could be argued that Carroll made a mistake in his depiction of this scene. When Alice first encountered the glass table, she was something close to a forty-five-inch Alice. But when she returns after the Mad Tea Party, she is only a twenty-four-inch Alice. Since the table is about twenty-four inches tall as well (Alice measured herself against it after growing more than nine feet

tall),²¹ Carroll should have noted that she had to *extend* herself to reach the key.

FROM RED-ROSE FAKING TO ALICE WAKING

After Alice walks through the little door that leads to the garden, she doesn't change size for a full fifty-eight pages, or three and a half chapters. Her encounters with all the new characters—the gruffy gardeners painting the roses red, the fury-red Queen of Hearts yelling “Off with her head,” and the slumbering Gryphon and blubbering Mock-Turtle dancing a Lobster-Quadrille—all take place when she is one foot tall.

Trouble, however, arises when she encounters the earlier characters. Oddly, Carroll does not have Alice remark on the new ratio between their sizes. When she met the Duchess in the earlier chapter, Alice was nine inches tall and the relative size of a child to adults (not to “frighten them out of their wits!”). If we presume Alice made her child-self three-quarters the size of the adults in the room, then the Duchess should appear to have shrunk a quarter in size when Alice meets her for a second time in the croquet scene. Yet, there is no comment. Likewise, when the Hatter arrives at the trial, he should appear to have doubled in size. But again, there is no comment. In fact, the Duchess's realm is 2.67 sizes smaller than the Hatter's, a fact completely ignored by Carroll in the courtroom scene, where the possibilities for humor would have been endless.

In Carroll's defense, Alice does not seem to perceive the world relative to her size. Stated differently, she seems to be very conscious of her current size and would not expect others to change in proportion to her. When the Mouse is something nearer the size of a hippopotamus, relatively speaking, she still refers to his “little eyes” and after meeting the Enormous Puppy, she immediately calls it a “Poor little thing!” After she enters the White Rabbit's room, before her transformation, she says, “I'm quite tired of being such a tiny little thing,” a statement made even when she is evidently large relative to her surroundings. (The narrator calls the house “a neat little house” and the room “a tidy little room”).²²

There are four references to Alice growing taller in the final two chapters. For the first time in the story, Carroll has Alice change size not through an action taken by her, but by “end-of-dose deterioration” (also called the “wearing-off effect”), the slow depletion of a chemical in a body.²³

The first reference comes immediately after the jittery Hatter, a witness at the trial of the Knave, takes a bite out of his teacup. “Just at this moment Alice felt a very curious sensation, which puzzled her a good deal until she made out what it was: she was beginning to grow larger again.” The Dormouse, who she then sat next to, complained, “I wish you wouldn't squeeze so. I can hard-

ly breathe.” One would think the Dormouse would be used to being squeezed at this time. Remember that even before the Hatter and the March Hare tried to stuff him into the teapot, they used him as a cushion. Nonetheless, Alice and the Dormouse proceed to have an argument ending with the creature declaring: “Yes, but *I* grow at a reasonable pace ... not in that ridiculous fashion.”

The rest of the references to Alice's growth occur during her own testimony. The second comes, in fact, exactly when she is called. “‘Here!’ cried Alice, quite forgetting in the flurry of the moment how large she had grown in the last few minutes, and she jumped up in such a hurry that she tipped over the jury-box with the edge of her skirt.”²⁴ The third comes after the White Rabbit reads the verses. The King remarks that it is “the most important piece of evidence.” Alice challenges this notion, and we learn that “she had grown so large in the last few minutes that she wasn't a bit afraid of interrupting him.” And the final reference comes when the Queen screams for the last time, “Off with her head!” “‘Who cares for you?’ said Alice (she had grown to her full size by this time.) ‘You're nothing but a pack of cards!’”

But how tall was Alice at each one of these four incidents? Play-acting these pages—that is, reading the dialogue out loud and waiting the appropriate time when coming across such phrases as “for some minutes”—demonstrates that the action takes place in about 17 minutes. Since Alice needs to grow 33 inches, this means she grew about 2 inches per minute. Given this rate and the moment each incident occurred in our play acting, Alice's various heights in inches would be as follows:

EPISODE	PAGE	TIME	HEIGHT
Dormouse Scene	169	0:30	12
Jury-box Fiasco	176	7:40	27
The King's Challenge	184	14:30	41
Attacking Cards	187	16:30	45

Plotting these numbers on the graph produces a near straight line (as would be expected). But that would belie the nature of the story. Since the third reference notes that Alice “had grown so large in the last few minutes,” it seems logical to have her grow *exponentially*, not as prepubescent children actually do, steadily. It would add more drama to the story, and besides, it is how the story reads. Therefore, we will create a pleasing swoop of a line on our graph and, admittedly, work the numbers in backwards. This would have Alice tipping over

the jury-box when she is 21 inches tall, a full 9 inches taller than her previous height, which seems more realistic than the straight-line and all-too-tall 27 inches. It would also make her 32 inches tall when she confronts the King. This value seems more realistic. If she were the straight-line value of 41 inches tall at this confrontation, she would only be 4 inches from her normal height, thwarting the drama that ends the story.

There is one final issue that needs to be reconciled, one likely noticed by fellow pedants: namely that even with a linear growth, the scene with the Dormouse—which probably took about thirty seconds—would only have allowed Alice to grow one inch. That would hardly be enough to rankle the creature. If we accept an exponential growth, the issue worsens. To allow Carroll his fun, we make the presumption that Alice suddenly grew two inches, a jolt to kick off the slow beginning of the constantly accelerating growth thereafter. Two inches may not seem sufficient, but it is equivalent to the six-foot man in the aisle seat beside you suddenly growing a whole foot taller and almost three inches wider. Thus, we place the last four large blue dots—*collectively and acceleratingly*—at the (169, 14"), (176, 21"), (184, 32"), and (187, 45") marks.

Is it any wonder that Alice had such a dream on her seventh birthday? When my brother awoke on his fourth birthday—in his fireman-red flannel pajamas—he asked me, with his hand raised to the top of his head, “How much did I grow?” I don’t recall my double blinking at his stair-cased-shaped notion of growth—I was a wiser seven-year-old at the time—but if I did, I’m sure it was with the comic timing of a Buster Keaton. Evidently, when sitting by the river with her sister, Alice, like my brother, had abrupt growth spurts on her mind. Her dream warped them into the outline of a cityscape, however, rather than a staircase.

To figure out these growth spurts, we have conducted a thoroughly designed survey, organized a finely controlled laboratory experiment, created a beautiful and tasty mathematical equation, timed the story’s plot with a gifted young actor and a precision chronometer, performed deep literary analysis, and consulted—only when necessary—the preeminent, most relevant foreign sources known to man. Admittedly, we had our moments of pedantry and, when at a loss, our moments of instant caprice. We realize, however, that our resulting graph, as robust as it may be, is, alas, only for today. Challenges will come. Critics, like quesadillas, will certainly emerge in some *prime-number* amount of years from now to sound their denigrations.

“Speak English! ... I don’t know the meaning of half those long words, and what’s more, I don’t believe you do either!”

Seriously, the last time an article like this was written was some forty-five years ago when Selwyn

Goodacre took up the challenge. His paper was a shorter, non-exacting approach to the concept, and our only major disagreement would be the *implicit* size change Alice had before she entered the White Rabbit’s house. But I will actually steal from Goodacre a resolution to a problem that troubled me. I have long been confused about Tenniel’s illustration of the deformed Alice growing tall. In the very next illustration, where Alice is supposed to be the same size, and where the White Rabbit is found to be scurrying away, she is not deformed in the least. Goodacre wisely points out, “I think this must be the opening out process only, the final result is surely undistorted Alice.”²⁵ The graph originally had Alice’s head at the very top, that is, at the nine-foot-one-and-a-half-inch mark. In honor of Goodacre (who was part of the pigeon survey), I will retain the height but bring the *still-telescoping* Alice’s head down a notch or so. Logically, the height of Alice in this illustration cannot be deduced, but her *minimal* height can be determined. It is seven feet, ten and a half inches. Do you want to know how this was calculated? ... I didn’t think so.

Endnotes

- ¹ For the pieces of evidence, see Lewis Carroll, *Alice’s Adventures in Wonderland* (London: Macmillan, 1866), pp. 92 and 99; Lewis Carroll, *Through the Looking-Glass* (London: Macmillan, 1972), pp. 3–4 and 99. However, if you are feeling a tad bit too lazy to piece the meaning of these words together yourself, see *The Annotated Alice*, edited by Martin Gardner, expanded and updated by Mark Burstein (New York: W.W. Norton, 2015), p. 162, n. 2.
- ² “Report of the Anthropometric Committee,” by Dr. Farr, et. al., in *Report of the Fifteenth Meeting of the British Association of the Advancement of Science* (London: John Murray, 1880), p. 140; for “Alice,” see Diagram No. III (Plate V) and Table 18. The book is available on HathiTrust.org. See also: bit.ly/3KuSkAi.
- ³ Carroll, *Wonderland*, pp. 1–3. Since the story is presented chronologically throughout this article, to avoid excessive citations, only unchronological events will be cited.
- ⁴ Henry Pickering Bowditch, *Growth of Children* (Boston: Albert J. Wright, 1877), Plates IV, V, and VIII, and Tables 2 and 20. The book is available on HathiTrust.org. Other publications confirm that 45 inches for a girl in Alice’s social position, location, and time period is rather reasonable. Presumably, from Alice’s speech and comments, and her sister’s reading by the bank, Alice was not working class.
- ⁵ Carroll, *Wonderland*, p. 23. One wonders if a certain Doctor B. ever castigated Grace Slick for the lyrics to her song “White Rabbit,” a 1967 Jefferson Airplane hit. Slick ends the first verse with “Go ask Alice when she’s *ten feet tall*” (*italics added*). She took a cue from Carroll and ended the second verse less specifically, singing, “Call Alice when she was just small.”

- ⁶ Carroll replaced the nosegay in *Under Ground* with a fan in *Wonderland*—likely to muddle the concept of courtship between the White Rabbit and the Duchess. But why would either a nosegay or a fan cause Alice to shrink, especially if both are rather light in weight? The answer may lie in an assumed commonality—both were scented by Victorians. Thus, Alice, ever the party girl, is not drinking, nor eating, but now sniffing her substance of choice. I have not been able to determine the prevalence of the scented fan over a non-scented fan. However, after reading myriad references to the idea, I can claim that they all read as if the scented fan were in common usage. Indeed, since Carroll saw no need to clarify the fact, his story may be the best proof that a Victorian would assume a fan to be scented.
- ⁷ Lewis Carroll, *Alice's Adventures Under Ground: A Facsimile of the Original Lewis Carroll Manuscript* (Ann Arbor: University Microfilms, 1964), p. 16. The text was completed in 1863.
- ⁸ This analysis assumes Alice's height as 45 inches, the mouse's height (not length) as 1.5 inches, a hippo's height as 60 inches, and a walrus's height as 45 inches, understanding that walruses are perceived to be smaller than they actually are.
- ⁹ Of course, for the story's sake, Carroll should have given Alice all mouse-sized companions when she fell in her own pool of tears. In truth, he did, only breaking the rule, it should be pointed out, to include two of the four in-joke characters: The Dodo and the Duck, who represent the real Charles Dodgson and his friend Robinson Duckworth. The illustrations are another matter.
- ¹⁰ Carroll, *Wonderland*, p. 120. Wait a second! Aren't rabbits always on their tiptoes, hopping or standing, in a waistcoat or not? Our height is based on an anthropomorphization of the animal, assuming he is performing a fine stretch.
- ¹¹ Carroll, *Wonderland*, pp. 54–56.
- ¹² Bowditch, *Growth of Children*, p. 22, Table 20. The table (provided by C. Roberts) shows that non-laboring, English males of twenty years were on average 68.09 inches tall.
- ¹³ Though the earlier reference was to a different ceiling, it seems best to stay within the story and use that height. But we can also be comforted by an outside source that supports our use. "I live in a house built in 1897," Joanna Devereux wrote the author on February 8, 2022, "and it would have been a modest country house in the late nineteenth century. The ground floor rooms have ceilings of 10 feet 1 inch, and the second floor (first in the UK) are 9 feet high."
- ¹⁴ Stated algebraically, these conditions are ($0.8 \leq e/l \leq 0.9$, and $0.58 \leq w/l \leq 0.88$). Amongst other things, this prevents Alice from lying down in a coffin-shaped room. Some may note that the length (l) canceled itself out of the simpler version of the expression: $cak/(es)$. Technically, the above condition must be added, reinstating the variable.
- ¹⁵ The result of 42 inches was a mere coincidence and not back-engineered for cuteness. The only forced cuteness,

admittedly, was giving the variables letters that spelled *cakes*. For those interested, the 10.5-inch rabbit's room was therefore 16.67 inches high, 20.63 inches long, and 12.72 inches wide. Though Lyla could have positioned her back diagonally against the back wall, lowing herself farther down, allowing for even more growth by increasing only the width of the room, this contortion seemed to make her arms less able to perform the functions Carroll describes in the story. A week or so later, I tested another girl who was 56.5 inches tall who produced the result of 42.8. A 72-inch gentleman, who shall remain unnamed, produced the result of 41.4.

- ¹⁶ Carroll, *Under Ground*, p. 44.
- ¹⁷ See "The Beggar-Maid" and Alice Liddell "in best dress," [both Summer 1858], in Edward Wakeling, *The Photographs of Lewis Carroll: A Catalogue Raisonné* (Austin: University of Texas Press, 2015), pp. 70–71. Tenniel's illustrations show on average a one to five head-to-body ratio.
- ¹⁸ For those stubborn pedants who insist her head be pulled back: Use the following variables: b for the head height ratio ($1/5.5$ or 0.1818), i for the inclination correction (0.66 to 0.75), s for the starting stature of Alice in inches (3.0), and t for the toe height ratio at impact ($1/32$ or 0.03125); and plug them into the following expression: $s(bi+t)$.
- ¹⁹ See Global Land Analysis & Discovery, Google Forest Canopy Height, 2019, glad.earthengine.app/view/global-forest-canopy-height-2019. Larger forests within a hundred-mile radius do not have a significant average increase in height.
- ²⁰ The data was collected in February 2022 and owing to the nature of having a single front and decisiveness, their individual estimations will not be reported. Philosophical question: If thirty scholars were sent a survey and only seventeen answered, how many scholars influenced the outcome?
- Obviously, as is assumed by most readers, Alice's quarter-inch-or-so neck did not just stretch out but grew in girth, along with her head and body, as well. If not, her neck would have been a mere hair's-width, and the Pigeon she eventually meets would not have accused Alice of being "a kind of serpent."
- ²¹ Carroll, *Wonderland*, p. 22.
- ²² *ibid*, pp. 25, 54, 42–44.
- ²³ This ignores the possibility that Carroll was using "wear off" in the scene on page 41, where we assume an unstated size change before Alice enters the White Rabbit's house.
- ²⁴ There is a reference to Alice's height when the King reads out "Rule Forty-two. All persons more than a mile high to leave the court." Alice denies the implication, which doesn't stop the Queen from declaring she is "Nearly two miles high." Of course, these heights will be completely ignored, but for those wondering, according to our graph, Alice would have been about 26.2 inches tall at this time.
- ²⁵ Selwyn Goodacre, "On Alice's Changes in Size in *Wonderland*," in *Jabberwocky* (Winter 1977): pp. 21–22.

WHY Is Alice Seven-and-a-half *Exactly*?

NICOLE DIEKER

I am a recent addition to the LCSNA, and I wanted to let you know how delightful it was to see “The Great Debate: *Wonderland* vs. *Looking-Glass*” on our YouTube channel. The episode prompted me to do some serious thinking about which text was, in fact, more often quoted—I come down on the *Looking-Glass* side, which (in addition to the quotes listed in the debate) has the Red Queen paradox, the unbirthday concept, and the acrostic epilogue poem that concludes “Life is but a dream.”

More importantly, the “Great Debate” prompted me to launch a minor inquiry into a line of Carrollian analysis that I had not seen previously discussed: whether the reason Alice states her age as “seven and a half, exactly” is that there are *exactly seven and one-half years* between Alice’s origin as a literary character and the point at which she answers the White Queen’s question. Alice, in this case, would be referring not to her chronological age but her canonical age, starting at the point in time at which she was either *first created* or *first published*.

Unfortunately, the math doesn’t work out—not even if you start in base 18!

Here’s what we know about the relevant dates:

Carroll began telling the story that would become *Alice’s Adventures in Wonderland* on July 4, 1862. He continued to develop the story, writing down the original episodes and generating new ones. A diary entry from August 6, 1862, reads in part: “Harcourt and I took the three Liddells up to Godstow, where we had tea: we tried the game of ‘the Ural Mountains’ on the way, but it did not prove very successful, and I had to go on with my interminable fairy-tale ‘Alice’s Adventures.’”

The interminable fairy-tale became a terminable—though not yet terminated—text on February 10, 1863, with an illustrated manuscript following on September 13, 1864. Carroll presented a bound copy, then titled *Alice’s Adventures under Ground*, to Alice Liddell on November 26, 1864.

Alice’s Adventures in Wonderland, including much of the text in *Under Ground* as well as the additional chapters “Pig and Pepper” and “A Mad Tea-Party,” was originally published on July 4, 1865. Those initial volumes were considered unsatisfactory; a reprint was ordered and published as the official first edition of the novel. This reprint went to the public on November 18,

1865 (*KL* 95:35), but the edition itself was labeled 1866. *Through the Looking-Glass and What Alice Found There* was published on December 27, 1871, in an edition labeled 1872.

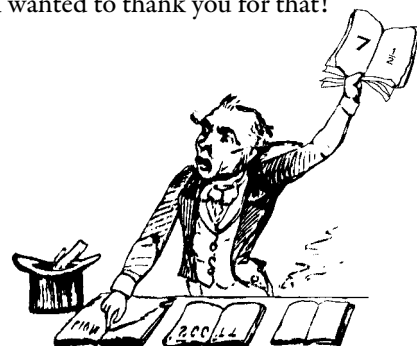
If you count from July 4, 1865, to December 27, 1871, you get 6 years, 5 months, and 24 days. Start from the November 1865 date and “Alice’s” age gets shorter; start from the November 26, 1864, presentation of *Under Ground*, and you get 7 years, 1 month, and 2 days.

We could start our count on September 13, 1864, when Carroll finished the *Under Ground* manuscript, but then we’d have to end it when he finished the *Looking-Glass* manuscript—January 4, 1871, according to his diaries—and that only gives us 6 years, 3 months, and 23 days.

There’s one variation of this hypothesis that could work, if we can uncover precisely when “Wool and Water” was written. Let’s say that we start the count from February 10, 1863—the date at which Carroll finished writing *Alice’s Adventures under Ground*, prior to turning the text into an illustrated manuscript. If Carroll was writing “Wool and Water” in August 1870, he might have done the math and noted that the fully conceived character of Alice (as opposed to the version of the character he began creating on the golden afternoon of 1862) was, at that time, precisely seven and a half years old.

However, I suspect this argument is less theory and more theoretical.

As much as I was hoping my inquiry would turn up true (in part because it would require updating the *Annotated Alice* yet again, this time with my name in it), I can’t justify advancing it as any kind of legitimate addition to *Alice* scholarship. But it gave me a few weeks of fun, as well as an introduction to a group of very interesting people—and I wanted to thank you for that!



ALICE'S ADVENTURES IN XYLOGRAPHY

The Brothers Dalziel and the Art of Engraving on Wood

ANDY MALCOLM

In 1863, Lewis Carroll decided to employ a professional illustrator for *Alice's Adventures in Wonderland*, and most fortunately, both for author and artist, he hired John Tenniel. Tenniel, in turn, approached the Dalziel brothers to engrave his designs on wood. George and Edward Dalziel were the most prominent English wood engravers at the time. They worked together in London for more than fifty-five years as the "Brothers Dalziel," often assisted by their brothers John and Thomas and their sister Margaret.

George Dalziel (1815–1902) was the Brothers Dalziel firm's most senior member. After moving to London at the age of nineteen and studying under the wood-engraver Charles Gray for four years, he established what was to become London's largest and most influential wood-engraving business. In 1839, Edward Dalziel (1817–1905) joined his brother George in London to build the renowned engraving partnership that worked on so many important nineteenth-century British book illustrations.

In this most intricate, demanding, and highly disciplined craft, the Dalziels created the blocks from which

illustrations were printed, using either their own original drawings or, more often, working with the leading artists of the day, including, Richard Doyle, Arthur Boyd Houghton (Figure 1), John Gilbert, J. Noel Paton, Edward Burne-Jones, and three first-generation Pre-Raphaelites: William Holman Hunt, John Everett Millais (Figure 2), and Dante Gabriel Rossetti.¹

Wood engraving was found to be the most convenient method for printing books and periodicals throughout the middle years of the nineteenth century, since the wood block could be fitted into the text as though it were another piece of type.

In preparing for a block, Tenniel usually worked in pencil on paper. Once satisfied with his composition, he used tracing paper to transfer its outlines to whitened blocks of dense boxwood or pear wood on which he worked up the drawing, making improvements as he did so. For the finished study, he drew very exactly, using an exceptionally hard 6H pencil, and marked his proofs with penciled comments. He never lost the habit of doing his drawings exactly to the size of the intended reproduction.



Cartes-de-visite, George and Edward Dalziel



Figure 1. Arthur Boyd Houghton, "Coach and Horses" from *Good Word*

The precision and delicacy of the final drawing on block presented an enormous challenge to the engraver, who was forced to "interpret," not merely trace, the fine lines of these faint drawings. The engravers would carve away the part of the design to appear white on the page, so the image stood in relief on the block, leaving only that part to appear in black. They could add further dimension to these drawings such as background detail, mechanical shadows, and cross-hatching that were part of the reproduction process—converting line drawings into woodcuts while still following the style and precise character set by the artist.

What also gives the Dalziels their special importance is the degree to which they became involved in the whole cycle of book production. The Camden Press, which they established in 1857, enabled them to print and publish their own books.

In 1901, George and Edward published the family's memoirs, *The Brothers Dalziel: A Record*, an anecdotal history of their working relationships with many of the great illustrators, publishers, and authors from 1840 to 1890 (Figure 3). The period covered by their story is regarded as one of the richest in English book illustration.

They remarked about John Tenniel's book illustrations :

If Tenniel had never done any other work than *Lalla Rookh* (Figure 4) and those two remarkable books *Alice in Wonderland* and *Through the Looking-Glass*, they alone would have been sufficient to immortalise him. What a piece of work

the frontispiece to the former is! What dignity and rare grotesque humour are shown in both these books.²

They also mention their relationship with Lewis Carroll:

During the process of completing the illustrations [for the *Alice* books], a great deal of correspondence, always of the most agreeable nature, took place with the Rev. Mr. Dodgson, as to their execution and finish. It is well known that he was more than usually critical, both with the drawings and with the engravings. Mr. Dodgson also entrusted us later with the drawings made by Mr. A. B. Frost—a very clever and highly esteemed American artist, who fully entered into the quaint humour of the text for *Rhyme and Reason* and *A Tangled Tale*.³

In October 1864, the Dalziel brothers showed Carroll proofs of several of Tenniel's pictures and recommended printing *Alice's* illustrations directly from the woodblocks to give the finest results. Thousands of impressions could be made from woodblocks, but they could not survive an industrial-scale printing.

Carroll ignored the Dalziels' advice, deciding to follow mass production techniques, using metal replicas of the woodblocks called electrotypes. It's lucky he did,



Figure 2. Sir John Everett Millais, "The Pearl of Great Price" from *The Parables of Our Lord*

as the woodblocks would not have survived the many editions printed.

Carroll was new to the world of commercial publishing, whereas Tenniel and the Dalziels had vast experience. But Carroll knew his mind, and the entire venture was carried out at his expense. The illustrations for *Wonderland* cost £138, the cost for the engraving of Tenniel's 42 plates by the Dalziels was £142, and the cost for printing and binding was £320, for a total of £600. £1 in 1864 is equivalent in purchasing power to £133.44 today, which makes the cost of the book £80,664 or \$107,822 USD in today's currency. This was much more than Carroll could have expected to recover, but no one predicted how popular *Alice* would be. By the end of his life, more than 150,000 copies of *Alice's Adventures* had been sold. In addition, there were foreign language editions and *The Nursery Alice*.



Figure 3. Sir John Tenniel, *Alice's Adventures in Wonderland*



Figure 4. Sir John Tenniel, *Lala Rookh*

The Dalziels made sure of their enduring fame when they cut Tenniel's designs for *Alice's Adventures in Wonderland* and *Through the Looking-Glass*. The final images owed a great deal to the polished skill of the engravers, which is why the printed illustrations for the two *Alice* books are signed both with Tenniel's monogram and the Dalziel name.

Endnotes

- ¹ More information about Houghton, Gilbert, Hunt, Millais, and Rossetti can be found at www.victorianweb.org.
- ² George and Edward Dalziel, *The Brothers Dalziel: A Record 1840-1890*, B.T. Batsford, 1978 (originally published in 1901), p. 125.
- ³ *ibid*, p. 126

LCSNA Book Bonanza!

Over time, the LCSNA has published or co-published many fine books, pamphlets, and keepsakes (and one fine magazine). Sad to say, not every copy of them has sold and storage has become a critical problem. We are now offering these publications to members and friends *for shipping cost only* (\$5 for the first book; \$2.50 each thereafter). This offer is good through the end of June, after which the remaining books will be deaccessioned. Supplies are limited.

You can order directly from our website (www.lewiscarroll.org/product-category/books); for questions, contact August Imholtz at pubs@lewiscarroll.org.

The following is a chronological list of titles we still have in stock:

Knight Letter
(all issues)

Lewis Carroll: An Annotated Bibliography
1974-1975,
Edward Guiliano, ed., 1975

Lewis Carroll and the Kitchens,
Morton Cohen, 1980

Lewis Carroll: An Annotated International
Bibliography 1960-1979,
Edward Guiliano, ed., 1980

Lewis Carroll's Library,
Jeffrey Stern, ed., 1981

Soaring with the Dodo (essays),
Edward Guiliano & James Kincaid, eds., 1982

The Hunting of the Snark,
illustrated by Jonathan Dixon, 1992

Stan Marx, 1919-1994,
Charlie Lovett, ed., 1994

Proceedings of the Second International
Lewis Carroll Conference,
Charlie Lovett, ed., 1994

Yours Very Sincerely, C. L. Dodgson
(Alias "Lewis Carroll"),
catalog for a Grolier exhibit, 1998

In Memoriam
(Lewis Carroll obituaries),
August Imholtz & Charlie Lovett, eds., 1998

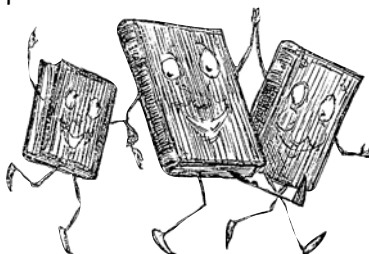
Thimbles & Hope
(LCSNA 25th Anniversary booklet),
August Imholtz, ed., 1999

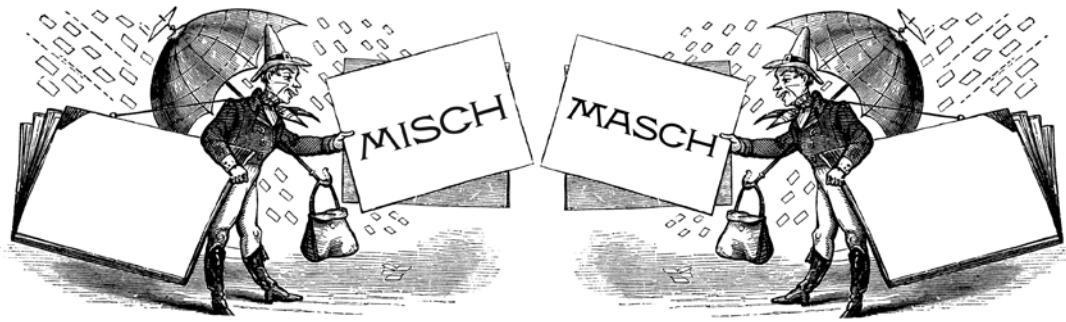
Warren Weaver:
Scientist, Humanitarian, Carrollian,
Charlie Lovett, ed., 2000

The Pamphlets of Lewis Carroll,
Volume 3: The Political Pamphlets and Letters
of Charles Lutwidge Dodgson and Related Pieces,
A Mathematical Approach,
Fran Abeles, ed., 2001

Lewis Carroll: Voices from France,
Elizabeth Sewell, 2008

Соня въ Царствѣ дива
(*Sonja in a Kingdom of Wonder*,
a facsimile of the first Russian translation),
Mark Burstein, ed., 2013





Leaves from the Deanery Garden



I am sad to report that poet and children's author Kirsi Kunnas (1924–2021) has passed at the age of 96. She was the first to translate (with Eeva-Liisa Manner) both *Alice* novels into Finnish. Published by Gummerus in 1974, their book contained both a revised edition of their 1972 *Liisan seikkailut ihme-maassa* (*Wonderland*) and the very first Finnish translation of *Liisan seikkailut peilimaailmassa* (*Looking-Glass*). The first Finnish *Wonderland* translation came out in 1906, the text translated by Anni Swan and poems by (an uncredited) Otto Manninen; *Looking-Glass* had to wait 66 years.

In a recent book by Nicola Humble, *The Literature of Food: An Introduction from 1830 to Present* (Bloomsbury Academic, 2020), we

are told that Lewis Carroll belongs to the center of the literary food canon, with many references to the *Alice* books throughout.

Amos Rex is an art museum in Helsinki that is situated underground; an exhibition called *Maanala* (Subterranean) runs from April 2 through August 21, 2022, which, among other things, presents illustrations from books depicting underground journeys, including *Wonderland*.

Markus Lång
Finland

The White Rabbit is an intriguing figure. What is his exact position in Wonderland? Attached to the Court of Hearts, he hobnobs with the aristocracy, heralds the King and Queen, administrates the trial, yet is without a title or honorific; he is above a simple squire, yet not a nobleman. He maintains his own home, where in a reflection of our world he is deferred to by his servants (whom he presumably pays). Is he an unsung hero, an invaluable servant who performs thankless tasks, or a power behind the throne? Is he responsible for the maintenance of the rabbit hole, full as it is of the detritus of Wonderland? And just what was he doing up in our world in the first place?

Dr. Fernly Bowers
Beethoven, California



"If!" Judge Peters, reading this item aloud, glanced over his spectacles at Mr. Tooth, sitting opposite him in the office chair; at the gentle face (a little like that of the White Knight), the light brown eyes, slightly prominent and given to blinking in a strong light; the pale chestnut hair brushed smoothly over the high forehead.

Laura E. Richards, In *Blessed Cyrus*, D. Appleton and Company, 1921

(Shun meditation though; invite the controversial:
Is the world flat? Do bats eat cats?)

Edna St. Vincent Millay, "Intention to Escape from Him," 1931

The descent was jerky but controlled, and Nap, like Alice in similar circumstances, found that he had plenty of time to wonder what was going to happen next.

Michael Gilbert, *Death Has Deep Roots: A Second World War Mystery*, Hodder and Stoughton, 1951

[In the opening scene of *The Moon-Spinners*, a 1964 live-action mystery film from Disney, Nikky Ferris (Hayley Mills) and her aunt Frances (Joan Greenwood) are traveling on a crowded, smelly bus in Crete. Nikky is getting nauseated, and Frances tells her to "concentrate madly upon something else. . . . Try reciting 'The Jabberwock.' Think of it on the printed page and force yourself to remember the illustrations." They get two lines into the poem before Fran reaches for the smelling salts.

Towards the end of the film, Nikky boards the yacht of Madame Habib (silent-film star Pola Negri in her final role), who, after hearing a recitation of her adventures by this

dripping wet, long-haired blonde, remarks, "You are an imposter. You are the girl from that English children's book who walked through the glass into a world of crazy people. And you know who I am? I am the March Hare."—Ed.

"Well," said Lata, "it's before breakfast, so you'll have to hear at least six impossible things."

Vikram Seth, *A Suitable Boy*, Harper Collins, 1993

I felt like Alice, or someone similarly situated in a fairy tale, and it was with the sense I was committing a magical act that I took down several good-size containers and slipped off their tops.

William H. Gass, *The Tunnel*, Knopf, 1995

[A. E. Housman's] absurd and occasionally irreverent rhymes, which have been assembled from family letters, jottings, and obscure magazines, are ranked by Professor Page alongside those of Lewis Carroll and Hilaire Belloc.

Peter Foster, "Shropshire Lad Pokes Fun at Convention," *The Times*, October 23, 1995

A small bookcase to the left of the fireplace held only a leather-covered Bible and a copy of *Through the Looking-Glass*.

P. D. James, *Death in Holy Orders*, Knopf, 2001

Helen said, "A friend of mine who firewatches says she saw a rabbit, one night, on the platform at Victoria Station; so perhaps he did." "A rabbit at Victoria! Was it waiting for a train?"

"Yes. Apparently it was looking at its pocket-watch, and seemed awfully het up about something."

Sarah Waters, *The Night Watch*, Virago, 2006

"Yes—he asked me to marry him."

"Then?"

"Lying on the ground like a wounded hero."

"The slithy tove."

Pat Barker, *Toby's Room*, Doubleday, 2012

There is always this sense that the garden is a living entity . . . and perhaps this animistic view is just the lingering effect of my childhood immersion in *Alice's Adventures in Wonderland* and *Through the Looking-Glass*. . . . The flowers make personal remarks about Alice (as adults tend to do of children).

Penelope Lively, *Life in the Garden*, Viking, 2017

"So what are we still doing here?"

Let's follow the yellow brick road, or is it the White Rabbit who takes us there?"

Kamilla Shamsie, *Home Fire*, Penguin Random House, 2017

The village [Positano, Italy], beautiful as ever and still unmolested by tourists, was for Highsmith a blend of Carroll's *Alice in Wonderland* and Dante's *Inferno*: both a fantasy and the horrid punishment for making the fantasy real.

Richard Bradford, *Devils, Lusts, and Strange Desires: The Life of Patricia Highsmith*, Bloomsbury Caravel, 2021

—★—
Opera is governed by strict, unwritten, irrational laws. These laws are diabolically hard to predict or pin down, but they enforce themselves implacably, like the edicts of the Queen of Hearts in *Alice in Wonderland*.

Matthew Aucoin, *The Impossible Art: Adventures in Opera*, Farrar, Straus and Giroux, 2021

—★—
What's the best book you've ever received as a gift?
A first edition of *Alice's Adventures in Wonderland*.

Bette Midler, "By the Book," *The New York Times Book Review*, December 2, 2021. See also KL 107:41–42.

—★—
["Cry Baby Cry" is] another underappreciated side-four-of-*The White Album* treasure, wherein John [Lennon] twists the nursery rhyme "Sing a Song of Sixpence" into an eerie vaudevillian rock piece akin to Lewis Carroll going goth.

Mark Beaumont, "The Beatles: Every Song Ranked in Order of Greatness," *New Musical Express (NME.com)*, December 21, 2021

—★—
[Composer Matthew] Aucoin writes of the play's "sometimes goofy, Alice-in-Wonderland" effect, and [librettist Sarah] Ruhl's Eurydice does resemble Alice's grieving doppelgänger, down the rabbit hole for good and abandoned to the unconsoling company of a trio of bullying stones.

Geoffrey O'Brien, "Notes from Underground," reviewing the new opera *Euridice at the Met*, *The New York Review of Books*, January 13, 2022

—★—
"Curiouser and curiouser."
Attorney Tom Raikes (Thomas Cocquerel) in the HBO series The Gilded Age (s.1 ep. 2, "Money Isn't Everything," aired Jan. 24, 2022). The year is 1882.

—★—
Alice Wonder Land was the pseudonym of Alice Faye Henderson, a one-hit wonder who recorded a 1963 hit song, "He's Mine." . . . In 1963, Henderson was working as a maid for a neighbor of Stephen Schlaks, a songwriter and co-owner of Bardell Records. Schlaks signed Henderson to record "He's Mine." Little Eva had recently had a hit with "The Loco-Motion" after being discovered by Carole King, for whom she babysat. It has been suggested that Schlaks modeled the entire Alice Wonder Land persona after Little Eva.

Wikipedia, "Alice Wonder Land." *Ms. Henderson is said to also have recorded under the name "Marie Antoinette."*

—★—
In an undated note, [Margaret Wise Brown] wrote, "Lewis Carroll dreamed most of his books."

Anna Holmes, "The Fairy Tale War," *The New Yorker*, Feb. 7, 2022

—★—
As for the index—or indexes—to [Dennis Duncan's *Index, A History of the*], the primary one, by Paula Clarke Bain, is as rigorous as a nonfiction book's should be, and as enchanting as the index to a book about indexes had better be. Teeming with gleeful, self-referential Easter eggs worthy of Luis Borges or Lewis Carroll, it should be savored in full as dessert—or, if you are willing to be branded ignorant or dishonest, an aperitif. To wit: "Circular cross-references, see cross-references: circular," . . .

A third index lies hiding in plain sight between the lines of Bain's: a

de facto index to her own index. As demonically delightful as the larger map to which it serves as guide, it lures readers through her text via a score of entries that work like a mad Carrollian Snark hunt.

"Look It Up? Only If You're Dishonest and Ignorant," *Margalit Fox*, *The New York Times*, February 15, 2022

—★—
Alice's Adventures in Wonderland gives us two opposing principles, cosmic rhythm and counter-rhythm: the girl in her summery torpor, the palpitating rabbit. I choose lateness. It gives me velocity.

James Parker, "Ode to Being Late," *The Atlantic*, March 2022

—★—
The name Alice echoes Lewis Carroll's iconic heroine, lost in a world whose rules and freedoms she finds perplexing. And, for this Alice, the 1970s are a strange wonderland. She marvels that the Black people she meets are free . . .

"Alice Dares to Go through the Looking-Glass but Gets Lost Soon After," review of *Alice (a film by Pat Padua involving a time-traveler)*, *Washington Post*, March 18, 2022

—★—
What's the best book you've ever received as a gift?
In 1965, my older sister gave me the Dover facsimile edition of *Lewis Carroll's Alice's Adventures under Ground*. . . . My sister's intention was to honor the spacious reading days of our childhood. . . . She'd always chosen vigorous adventures like *Kidnapped* or *The Count of Monte Cristo*, though. This gift acknowledged my reading.

Margo Jefferson, "By the Book," *New York Times Book Review*, April 10, 2022

Alice in Wonderland began as a series of basic rhymes told to the daughters of a family friend while rowing down the River Thames. Such nursery rhymes from various authors formed the foundation for the Heroic Spirit *Nursery Rhyme*, and many of its abilities stem from Carroll's works. Carroll was a supporter of Britain's Society for Psychical Research (SPR), and Helena Blavatsky met him during her lifetime. She holds ill will towards him due to his affiliation, and she also has mixed feelings towards *Nursery Rhyme* due to her connection to *Alice in Wonderland*.

Type-Moon (*an anime*) Wiki



Lily talks English very good, and she is always bringing me things, and sitting by my bed and chewing the rag with me about this and that, and sometimes she reads to me out of a book which is called *Alice in Wonderland*, and which is nothing but a pack of lies, but very interesting in spots.

Damon Runyon, "The Lily of St. Pierre," More than Somewhat, Constable, 1937

In choosing another story, *Alice in Wonderland* is my favorite, even if it's not as widely popular as *The Wizard of Oz*. Of course, the wildly successful Tim Burton version has somewhat changed that.

Dan Parent, *Afterword*, Betty and Veronica Storybook, Archie Comics, 2011

"And she doesn't say they're séances—that's too Noël Coward—so she invites us to go to the other side of the mirror, like Alice in Wonderland."

"Actually, that's not *Alice in Wonderland*. That's *Alice Through the Looking-Glass*."

Anthony Horowitz, A Line to Kill, Harper, 2021



Rae Bridgman
Maayan Cohen Duwek
Nicole Dieker
Jonathan DuBois
James P. Finn, Jr.
Autumn Fowler
Elizabeth Fuller
Beverly Vaughn Hock



Kelly Lee
Molly Martin
Janice Millford
Jianan Qian
Leah Roth

Richard Sigberman
Jane Skelly
Michael Stephan
Mikos Teuben
Trenyce Tong
Jill Treasure
Hubert Vigilla
Aleya Yim

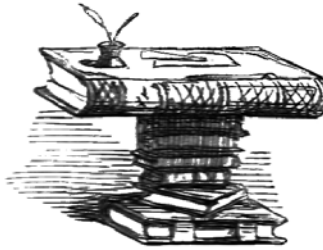


Ravings from the Writing Desk

OF LINDA CASSADY

“JUST THE PLACE FOR A SNARK!”
*The Bellman herself they all praised to the skies—
 Such a carriage, such ease and such grace!
 Such solemnity, too! One could see she was wise,
 The moment one looked in her face!*

Dean Catherine Quinlan, the Bellman in this adventure, and a crew of USC Libraries staff co-hosted our Spring 2022 meeting, “Curious Ways In: Collecting, Performing, and First Contacts with the Carrollian Universe.” Our gratitude and thanks extend to Rebecca Corbett, Bo Doub, Curtis Fletcher, Josh Hutchinson, Tyson Gaskill, Samir Ghosh, Patty Johnson, Anne-Marie Maxwell, Hugh McHarg, Howard Smith, Tim Stanton, Elea Zhong, and a boatload of others.



WONDERLAND AWARD

The Wonderland Award, sponsored by the USC Libraries, is an annual multidisciplinary competition open to students who transform the life and writing of Lewis Carroll into creative and scholarly works. Over the last seventeen years, over 500 students from twenty universities have reimaged, reinterpreted, and remixed Carroll’s stories. Our Society funds the first prize and provides winners with a one-year membership.

This year, Trenyce Tong, a USC freshman majoring in fine arts, earned first prize for her miniature clock sculpture *A Wonderful Time*, which depicts a tableau of familiar Carrollian characters along with an illus-

trated guide that tells anecdotes about each resident of her Wonderland. The piece features a visual style influenced by illustrators Yayoi Kusama and Thomas Heath Robinson.

Second prize went to USC music junior Autumn Fowler for *In Memory of a Summer’s Day*. The title of her musical composition hearkens back to Carroll’s original dedication of *Under Ground* to his young muse. Fowler’s nontraditional lyrical arrangement and inclusion of fluctuating tempos and time signatures pay tribute to Dodgson’s sense of whimsy. The collage art that graced the song’s CD case was inspired by Victorian-era valentines.

As befitting a Carrollian event, two surprise awards were announced: the Bellman’s Prize, which recognizes creative risk-taking in a student work, and the Pandemic Prize, for the submission most reflective of our current times. The former went to USC music senior Aleyna Yim for her artful blending of Carrollian lyrics and K-pop music, *Wonderland*. The latter award went to literature and creative writing USC doctoral student Jianan Qian, with *Wonderland During the Pandemic*, a suite of ink-and-watercolor illustrations imagining what Wonderland might look like if Alice had visited in these times.

All submissions can be seen at scalar.usc.edu/works/wonderland-2022.

Three previous Wonderland Award entrants—Stylés Akira, Aroussiak Gabrielian, and Genevieve



Autumn Fowler



Jianan Qian



Trenyce Tong

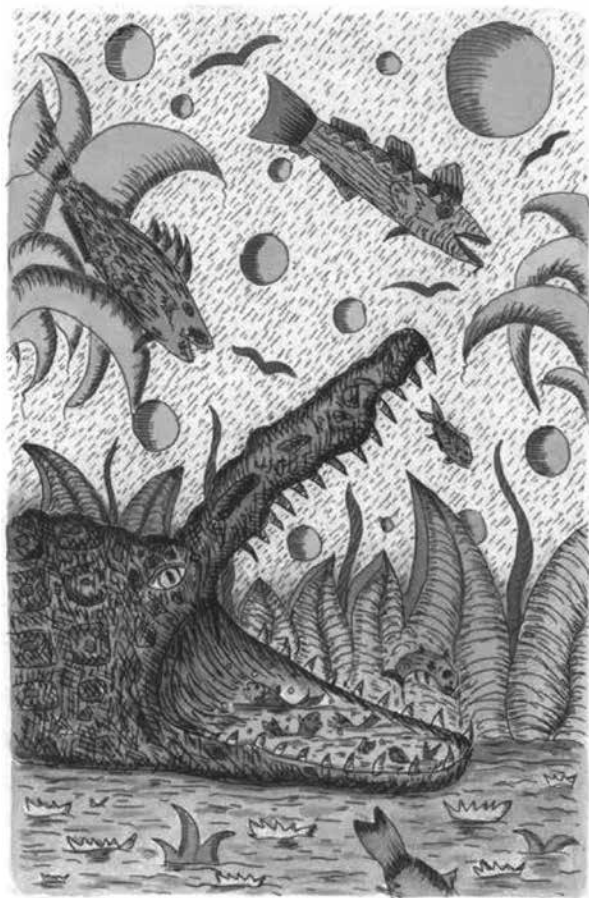


Aleyna Yim

Kaplan—revisited their entries and discussed how their previous research for the competition continues to influence their professional lives.

*But we've got our brave Captain to thank
... that [s]he's bought us the best—*

Dean Quinlan and her staff (named above) have supported and made major contributions to the LSCNA through their hosting and support of five meetings now. They have curated and developed innovative exhibitions, created new generative art works, and are dedicated Carrollians. Much appreciation is due to the USC Libraries, especially the Strategic Initiatives Office, Exhibitions and Programming, and the Ahmanson Lab in the Sydney Harmon Institute of Polymathic Studies.



From Alp Ozberker's *Wonderland*, 2020

FALL 2022

*How doth the little crocodile
Improve his shining tail
And pour the waters of the Nile
On every golden scale!*

*How cheerfully he seems to grin,
How neatly spreads his claws
And welcomes little fishes in
With gently smiling jaws!*

We are going to the Swamp to visit the Gators! Our next meeting will be in-person at the University of Florida in Gainesville, November 4–6, 2022. Plans are to simultaneously stream or webcast the meeting so those who are not able to travel may participate virtually.

We will be meeting in the Smathers Library, home of the Baldwin Library of Historical Children's Literature, one of the largest collections of such in the world, with more than 120,000 books and periodicals published in the United States and Great Britain from the mid-1600s to the present day. Our UF co-hosts are planning an exceptional meeting!



Colm Mulcahy · 26m
Who knew @EricIdle was in a 1966 adaptation of *Alice in Wonderland*! From Mark Burstein's talk tonight at Gatech for @G4GCelebration



April 7 Twitter exchange between the chair of the Gathering for Gardner and a living legend.

Eric Idle @EricIdle · 20m
I did .

ILLUSTRATOR SPOTLIGHT

ZELDA FITZGERALD

MARK BURSTEIN

It is indeed an act of some kind of hubris to make any attempt at biography here, as Zelda Sayre Fitzgerald not only wrote her own (novelized),¹ but is the subject of numerous others, including the Pulitzer-nominated *Zelda*² and the many centered on her husband. He, as well, incorporated her into many of his female characters³—often coming uncomfortably close to home—so the immortality of her life's story is assured . . . and easily obtained. This article will be mainly concerned with her painting, which occupied the last fourteen years of her life; particularly relevant are the six small gouaches (12½ × 19 inches) in her *Alice in Wonderland* series painted during the early 1940s. But I suppose I must give her biography a go:

A life story that takes its heroine from the top of the world, as the flapper half of *the* golden couple of the Jazz Age (a term her husband popularized), to death in a fire at a mental institution at age forty-eight is the stuff of legend. Born along with the century in 1900, raised in Alabama as the spoiled, beautiful belle of many a ball, Zelda met Scott, a soldier and aspiring writer, when

she was just seventeen; they married a few years later. With the initial success of his novels, within a few years they had become the very embodiments of the Roaring Twenties / Lost Generation, spending a feral, deliciously decadent, alcohol-fueled, maritally troubled decade with the crème de la crème of artists and writers in Paris, the French Riviera, Italy, and New York, while becoming darlings of the media as well.

At twenty-seven, Zelda became obsessed with ballet, aspiring—far too late, alas—to become a professional dancer, but she was also a preternaturally talented writer who produced short stories, articles (some appearing under her husband's name to get better fees), and one novel. But in April of 1930, she was admitted to a sanatorium in France where she was diagnosed as schizophrenic and spent much of the rest of her life in and out of mental hospitals, becoming ever more violent, disconnected, and reclusive. (One of her therapists was none other than Dr. Fredric Wertham, whose 1954 book *Seduction of the Innocent* destroyed an entire generation of comic book creativity but, it must be said, he

The Pool of Tears
Opposite page
(clockwise):
Advice from
a Caterpillar,
A Mad Tea Party,
Who Stole the Tarts,
The Queen's
Croquet Ground



did encourage the painting of watercolors as a part of Zelda's treatment.)

Her husband, meanwhile, found himself ever more despondent and alcoholic. During the Great Depression, every one of his books had gone out of print and were not at all well regarded critically or by the reading public, as they portrayed a very different, and unrecoverable, era. He died, broke and broken, at the age of forty-four in 1940. It was only after his death that the reappraisal of his oeuvre began its travel towards the idolatrous point where it is today.

Ah, but Zelda's art survives too. Although during the Lost Generation years she and Scott palled around with all the modernist greats (Picasso, Miró, Gris, Matisse), her artworks are relatively conservative, influenced more by French illustrative art of the nineteenth and early twentieth centuries than by her coevals. Her quasi-mannerist elongation of limbs and enlargement of hands and feet have been attributed to the influence of her experience as a dancer; dancers and dance positions also figure prominently in all her works. She did figurative paintings, but also portrayed flowers, landscapes, cityscapes, fairy tales, paper dolls, and biblical tableaux, as the result of a series of religious hallucinations that led her to embrace Christianity.

The Fitzgeralds had one child, Frances Scott "Scottie" Fitzgerald (1921–1986), who worked tirelessly to preserve Zelda's artistic legacy. Although many paintings were destroyed by Zelda herself, were burned in a

fire in a mental hospital,⁴ were deliberately obliterated by a jealous sister after her death, or were otherwise lost track of, over a hundred are still extant, including the *Alice in Wonderland* suite. Let me conclude by quoting Jane S. Livingston from her article "On the Art of Zelda Fitzgerald":

The more one reads that most magnetic of children's books, *Alice's Adventures in Wonderland*, the more mysterious it becomes, the further its depths recede, and the more its improbable events enter into the domain of the inevitable. Something like this very same—internally contradictory—impulse fuels those best small, fiery paintings by Zelda Fitzgerald, whose glory arises from the timeless absurdity of *Alice*. Zelda cannot have missed the similarities between the adventures of the ever bemused heroine of Lewis Carroll's great adventure, and her own life.⁵

Endnotes

¹ *Save Me the Waltz*, Charles Scribner's Sons, 1932.

² Harper & Row, 1970.

³ Rosalind in *This Side of Paradise*, Daisy in *The Great Gatsby*, but mainly Gloria in *The Beautiful and Damned*.

⁴ Not the one that later claimed her life.

⁵ In *Zelda: An Illustrated Life, The Private World of Zelda Fitzgerald* (Harry N. Abrams, 1996).



ALICE IN ADVERTISING-LAND

DAYNA NUHN LOZINSKI



"Plenty of choice, only make up your mind. Now, what do you want to buy?"

This is the second of three columns celebrating the sesquicentenary of *Through the Looking-Glass*. The last issue focused on advertising that used mirrors or backwards writing. This column features ads that utilize characters, dialogue, or incidents from the story. It is difficult to find *Looking-Glass* ads, and especially ones that don't use Tenniel's illustrations (either the originals or adapted ones). Most of them have references to *Wonderland* mixed into the copy, either intentionally or through confusion as to which book is which. As expected, the most popular *Looking-Glass* characters used by advertisers are Humpty Dumpty, the Red and White Queens, the Tweedle brothers, and the Walrus and the Carpenter.

Figure 1 shows a Walrus and Carpenter advertisement. It was printed on a sheet of blotting paper (as used by the White Knight in the clever pudding he invented). Back in the days of fountain pens, this thick paper was necessary to absorb the extra ink and keep it from smearing the page, and to clean the pen nibs. Eventually, some enterprising individual came up with the idea of putting advertisements on the sheets. It was a brilliant way to promote a product; your message was right in front of people on something they used every day. After ballpoint pens were invented and blotting paper was no longer necessary, this idea evolved and the pen itself became the advertising medium. Because most blotters

were used and then thrown away, they are a rare find for collectors, especially unused ones. This blotter advertised Vallex cough syrup, produced by May and Baker Ltd, England. The size of the paper (about 5" x 7") meant that the company needed to make their point in a few words. Two lines of the poem are quoted: "If this were only cleared away," / They said, "it would be grand!" and the ad continues, "Vallex' expectorant linctus helps to 'clear away' congestion and relieves cough in inflammatory conditions of the respiratory tract."

Tenniel's illustration was adapted, with the Walrus holding out his flipper to comfort his sick friend, and the Carpenter's handkerchief moved from wiping away "a bitter tear" to blowing his nose (or covering up a sneeze). Seven maids with their mops were added in the background, and can be seen industriously clearing away the quantities of sand. They emphasize, along with the ad copy, that "cleared away" are the important words here (but less in relation to sand and more about relieving congestion from a cold). It's not the kind of connection between the characters and the product I would normally make, but it works in this example.

A 1949 ad for Comptometer Adding-Calculating Machines, made by Felt and Tarrant Manufacturing Co. in Chicago (Figure 2), begins with quoting some of the text from Chapter IX relating to mathematics.

*'Can you do Addition?' the White Queen asked.
'What's one and one and one and one and one
and one and one and one and one and one?'
'I don't know,' said Alice. 'I lost count.'
'She can't do Addition,' the Red Queen
interrupted. 'Can you do Subtraction? Take nine
from eight.'
'Nine from eight. I can't, you know,' Alice replied
very readily, 'but—'
'She can't do Subtraction,' said the White Queen.
'Can you do Division? Divide a loaf by a knife—
what's the answer to that?'
'I suppose—' Alice was beginning, but the Red Queen
answered for her. 'Bread and Butter,
of course.'
'She can't do sums a bit!' the Queens said
together, with great emphasis.*

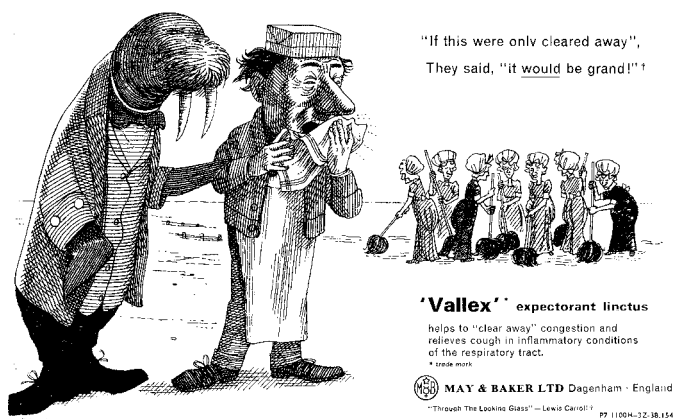


Figure 1



Chapter IX

"Can you do addition?" the White Queen asked. "What's one and one and one and one and one and one and one and one and one?" "I don't know," said Alice. "I lost count." "She can't do Addition," the Red Queen interrupted. "Can you do Subtraction? Take nine from eight." "Nine from eight. I can't, you know," Alice replied very readily, "but—"

"She can't do Subtraction," said the White Queen. "Can you do Division? Divide a loaf by a knife—what's the answer to that?" "I suppose—" Alice was beginning, but the Red Queen answered for her. "Bread and Butter, of course." "She can't do sums a bit!" the Queens said together, with great emphasis.



POOR ALICE would find "sums" even more bewildering—if she walked into the brave, new Wonderland of our modern business world. For the problems in Addition, Subtraction and Division—not to mention Multiplication—that confront today's business man surpass the wildest dream. In fact, they would drive anyone Mad as a Hatter—were it not for Comptometer Brand Adding-Calculating Machines. Wonders, indeed—that do every sort of business "sum" with economy—and accuracy—in the twinkling of an eye! Comptometer (Reg. U. S. Pat. Off.) Adding-Calculating Machines, made only by Felt & Tarrant Manufacturing Co., Chicago, are sold exclusively by its Comptometer Division, 1720 N. Paulina Street, Chicago 22, Illinois.

Figure 2

The advertisement continues:

Poor Alice would find 'sums' even more bewildering—if she walked into the brave new Wonderland of our modern business world.

For the problems in Addition, Subtraction and Division—not to mention Multiplication—that confront today's business man surpass the wildest dream.

In fact, they would drive anyone Mad as a Hatter—were it not for Comptometer Brand Adding-Calculating Machines. Wonders, indeed—that do every sort of business 'sum' with economy—and accuracy—in the twinkling of an eye!

If only Alice had one of these amazing calculating machines with her in Looking-Glass Land she could have easily answered the Queen's questions!

This ad cleverly connects the dialogue from the story to the featured product.

A 1962 advertisement for Arnott's Biscuits (Figure 3), an Australian company, uses original (and very "groovy") artwork. Humpty Dumpty and Alice are seated on the wall, having an animated conversation.

A Wonderland of Taste!

HUMPTY: How many birthdays have you in a year?

ALICE: Only one

HUMPTY: It follows then that you must have 364 un-birthdays.

ALICE: Well, yes, I suppose so.

HUMPTY: Therefore you'll need 364 un-birthday cakes. It's simple arithmetic.

ALICE: It's simply nonsense! The best answer to un-birthday celebrations is Arnott's Cream Biscuits. They're such wonderful un-birthday flavourites.

HUMPTY: You mean flavourites?

ALICE: I mean flavourites. There's scrumptious Monte Carlo with its jam and cream centre and so many other tempting textures and cream centres to choose from like Orange Slice and Custard Cream and ...

HUMPTY: LOOK OUT! I'M FALLING ...

ALICE: Falling in love with Arnott's Cream Biscuits, and no wonder. They make any occasion special. Even un-birthdays!



Figure 3

It is a great use of the un-birthday concept, with the added clever touch of inventing the new word "flavourites," perfect for an ad featuring Humpty Dumpty. If only Arnott's could convince everyone to celebrate their un-birthdays by eating biscuits: there's glory for you!

In the mid-1940s, Crawford's biscuits ran a series of advertisements using *Looking-Glass* and *Wonderland* characters. This one features the White Knight (Figure 4).

'Why are you carrying a piece of cheese and a stick of celery on your saddle?' said Alice.
'They'll come in handy,' answered the White Knight, 'if we find any Crawford's Cream Crackers.'

The dialogue sounds as if it could have been a part of the actual conversation between these two characters. However, the illustration wasn't well-chosen. It was an interesting idea to take Tenniel's picture of the knight chess piece sliding down the poker and instead have him sliding down the side of the cracker, but the ad would have been more effective if they had used the illustration of Alice and the White Knight.

(It's not surprising that these two biscuit manufacturers didn't use the scene where Alice tries to choke down the Red Queen's *very dry* biscuits.)

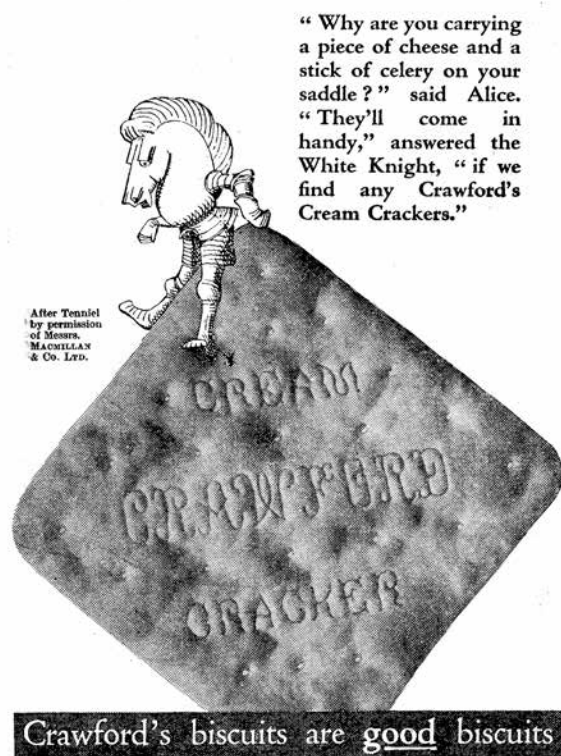


Figure 4

Alice's Adventures in "MiraCan" Land



"You want a bottle; I want a can," said Alice.
"It takes two to satisfy everyone!"

It's truer than ever for everyone who sells soft drinks. The soft drink can and returnable bottle have proved to be an astonishingly successful sales team. When you realize that sales and per capita consumption of canned soft drinks in 1963 will be 6-times what it was in 1936—well! The *extra business* generated is due to people's natural preference for cans. "MiraCans," especially, are faster cooling, easier to carry and stack, saving of space, and non-breakable. Cans help you satisfy *all* the beverage needs of your soft drink customers. And more than half the soft drinks sold in cans this year—over two *billion*—will be packed in "MiraCans." Learn what's happening in this fast-paced GROWTH market. See our full-color film, "It Takes Two." It's packed with selling facts and *new* marketing ideas. It will help you sell *more* soft drinks in cans! Like to have a private showing this week?

The trademark *MiraCan* means the good taste is sparkle-sealed and flavor-locked in *EACH* can.



For more information, circle 42 on Fact Finder Coupon, page 53

Figure 5

In "Alice's Adventures in 'MiraCan' Land" (Figure 5), a 1963 advertisement from the American Can Company, Alice holds a tray filled with a selection of both bottles and cans, because the Lion and the Unicorn obviously disagree about everything.

'You want a bottle; I want a can,' said Alice. 'It takes two to satisfy everyone!'

The ad goes on to point out that in the soft drink industry, the can and the returnable bottle make a great team. However, just as in the Lion and the Unicorn's battle, eventually one of these containers will triumph over the other. MiraCan is naturally betting on the can winning this fight. Why? People prefer cans because: "The good taste is sparkle-sealed and flavor-locked in *EACH* can"; the cans cool faster, are easier to carry and stack, save space, and—most important of all—they don't break. Today, we know that the can did, in fact, win out over the glass bottle.

(In an interesting moment of serendipity, the bottom line of the ad reads: "For more information, circle 42 on Fact Finder Coupon.")

This is just a small sampling of *Looking-Glass*-related ads, showing a variety of characters, dialogue, and scenes, but most of the advertising doesn't really take full advantage of the many great creative opportunities found throughout Carroll's book.

TINY ALICE

The goal of the Tiny Alice Project (tinyalice.org) was to produce the smallest ever reproduction of *Alice's Adventures in Wonderland*, with letters measuring in nanometers. And they succeeded!

The project was an unlikely collaboration between a Welsh scientist, Dr. Daryl Beggs, and a Welsh fantasy-literature expert, Dr. Dimitra Fimi. Using electron-beam lithography, they printed the book on crystalline silicon using lettering of pure gold. With letters just 2 microns high, each page measures 85 microns by 60 microns. (A micron, or micrometer, is one millionth of a meter, or one thousandth of a millimeter.)

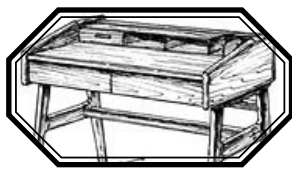
Why *Alice*? For one thing, Victorian culture was obsessed with the minuscule. A diary entry for 1852 shows Carroll fascinated with Uncle Skeffington's microscope, and we are all aware of Alice's changes in size. In fact, Carroll's diary entry for that famous July 4, 1862, expedition says, "Duckworth and I made an expedition up the river to Godstow with the three Liddells: we had tea on the bank there, and did not reach Christ Church again till quarter past eight, when we took them to my rooms to see *my collection of micro-photographs*, and restored them to the Deanery just before nine." [Italics mine.]

(Microphotographs, invented by John Benjamin Dancer, were the natural offspring of marrying the two leading Victorian technologies: microscopy and photography. For one shilling, one could purchase a 3 × 1-inch glass slide with what looked like a tiny dot on it, but which, when looked at through a microscope, would be revealed to be a portrait of a famous scientist or writer, a landscape, or the entire Lord's Prayer.)

Carroll's own microscope is now in the Houghton Collection at the Pierpont Morgan Library. Morton Cohen, in *Lewis Carroll and Alice 1832–1982*, says that another gadget Carroll owned was a geogra-



Carrollian Notes



pher's pen, which he used, with the aid of a magnifying glass, to write "miniature" or "fairy" letters, about the size of a postage stamp and usually addressed to children.

Knight Letter readers will recall Willard Wigan of Birmingham, UK, whose Wonderland micro-sculpture tableau of the Tea Party is so small that it can fit in the eye of a needle (and he once inhaled its heroine by mistake; *KL* 79:46). At last, the attendees at that Tea Party have something to read.

"... *for I never was so small as this before, never!*"

PADMORE OR LESS

Caveat emptor: A site called PadmoreCulture.com is, all things considered, a positive thing in that it promotes reading, but its Carrollian marketing is truly off-putting. You can buy a copy of *Wonderland* "by Julia Arenas" (!), but she only did the cover, and the interior is standard Tenniel. For some inexplicable reason, Arenas's *Looking-Glass* has been retitled *Return to Wonderland*, as though it did not already possess a fine, recognizable title (and now it could get confused with the many other books with that new title). Oddest of all, Belle Moses's *A Boy's Journey to Wonderland* aka *Lewis Carroll in Wonderland* (no relation to Stephanie Lovett Stoffel's identically named one) is designed as though Moses wrote the book and her introduction

yesterday; although admitting it was "edited and adapted," the description never mentions that Moses's *Lewis Carroll in Wonderland and at Home* came out in 1910. Padmore's *Wonderland*, illustrated by Ania Velichkovsky, does display her color drawings throughout, which are fairly anodyne and cutesy. But in a book directed at the younger set, why is Alice portrayed as a tall, thin twenty-something when she is a just-turned-seven-year-old? Their *Allie Goes Down the Rabbit Hole* is a fairly standard abridgment for the five-and-under set. They also have any number of related things in their "Wonderland Collection": pants, shirts, rugs, mugs, notecards, prints, and posters, but they do not distinguish among actual quotes from the book, quotes from the Disney or Burton movies, things they made up (e.g., "What the Flock?" depicting flamingoes), and quotes misattributed to Carroll, such as "Actually, the best gift you could have given her was a lifetime of adventures."

INDEX, CARROLL'S USES OF

Mark Burstein

The title of this article was inspired by the very informative and perhaps surprisingly funny *Index, A History of the* by Dennis Duncan (W. W. Norton, 2021), a book whose several indexes are well worth reading for their many in-jokes. For example, a subhead under "Carroll, Lewis" is "inventor of word golf *see* head, tail." If you go to "head" it says, "*see* heal," and the like to complete a Doublet!

A half-dozen pages are devoted to Carroll, beginning with the White Knight's discussion of nomenclature, moving on to Carroll's handwritten indexes for *The Rectory Magazine* (e.g., the entries "In General, Things"; "General, Things in"; and "Things in General"), and ending with a long discussion of his indexes for the *Sylvie & Bruno* books, two of the very last novels to bear

them (in earlier nineteenth-century fiction they were not uncommon).

In fact, I have just read those pages for the first time and, especially informed by having read Duncan's musings on the subject, find them quite hilarious. Examples include "Bread-sauce appropriate for Weltering"; "Experimental honeymoons"; "Frog, young, how to amuse"; "Proof, burden of, misplaced by Crocodiles"; "Scenery, enjoyment of, by little men"; "Sobriety, extreme, inconvenience of"; and "Water, people lighter than, how to obtain." So if you have never read them, grab an edition of the *S&B* books that contains the indexes (non-Macmillan reprints often do not, but some actually do), and enjoy a bit of Carrollian whimsy with which you may not be familiar.

More on this topic can be found in the pages of a magazine called *The Indexer* (originally published by the Society of Indexers [UK], currently by the Liverpool University Press) in Hans Wellisch's "Lewis Carroll as indexer" (Vol. 18 No. 2, October 1992) and our own August A. Imholtz, Jr.'s "*Indexer nascitur, non fit: Lewis Carroll as indexer again*" (Vol. 20 No. 1, April 1996), which also discusses his letter register.

TANGRAMS

Mark Burstein

Tangrams are puzzles consisting of seven flat polygons, called *tans*, which are put together to form

shapes or pictures. Wooden (or, these days, plastic) sets have been widely available for more than two centuries.

Lewis Carroll, who had the temerity and power of imagination to portray the vagaries of dreamland, was a votary of the pastime, and when he became the profound professor of mathematics at Oxford University was wont to employ the seven pieces to expound the problems of Euclid.

— *Sam Loyd*, *The Eighth Book of Tan*, 1903

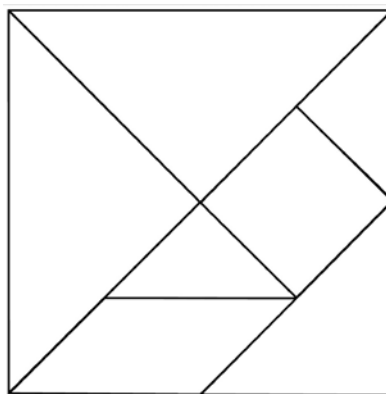
Loyd's introduction to his book of 700 tangram puzzles was mostly tongue-in-cheek, if not outrightly mendacious, for example, claiming that their origin went back four thousand years, when it was actually only two hundred. Hence we must take his speculation about Carroll with a grain of salt. But there is some indication that Carroll was fond of tangrams; in fact, he owned a rare copy of *The Fashionable Chinese Puzzle* (J. & E. Wallis, c. 1815), which is said to have over 300

tangram puzzles (the copy online in the Internet Archive has 50).

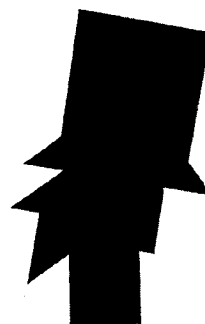
Carroll's own copy of that book wound up in the hands of the British mathematician, puzzle creator and compiler, and author Henry Ernest Dudeney (1857–1930). In Dudeney's *Amusements in Mathematics* (Thomas Nelson & Sons, 1917), he speaks of the book's provenance and presents two Wonderland characters (the March Hare and the Hatter) as puzzles.

In *Lewis Carroll's Bedside Book* (Houghton Mifflin, 1979), Gyles Brandreth, writing pseudonymously as "Edgar Cuthwellis" (CLD's anagram of "Charles Lutwidge"), presents four Wonderland characters as puzzles (Cheshire Cat, Queen of Hearts, and Dudeney's two, which are similar but not identical). Martin Gardner's *Scientific American* columns included ones on Loyd (August 1957), Dudeney (June 1958), and tangrams (August/September 1974).

Given Carroll's interest in toys, games, geometry, puzzles, and things that amuse children, it would not be a stretch to say that it was *likely* he enjoyed them and possibly owned a set. But Loyd's Euclid reference is spurious, and the various publications and websites that claim Carroll had anything to do with creating Wonderland tangram characters are mistaken.



Dudeney's Hatter and White Rabbit



Cuthwellis's Hatter and Cheshire Cat

After Such Kindness
Gaynor Arnold
Tindal Street, 2012
ISBN 978-1906994372
Rose Owens

This book contains a subplot concerning child abuse that leads to PTSD. It is best suited for a mature audience, although the cover and jacket descriptions make no such recommendation.

It is clever to write a book that references the relationship of Charles Dodgson and Alice Liddell without ever using their names. Even more impressive a feat is to create a whole world that gently mimics the historical record as we “know” it, while treading into some murky waters regarding the nature of such a relationship. Gaynor Arnold, known for her fictionalized account of the marriage of Charles Dickens (*Girl in a Blue Dress*, Crown, 2009), shows comfort and ease in this style of writing, and one always feels that a steady hand is at the rudder.

Arnold creates an immersive work by giving each chapter its own voice: the main characters narrate the chapters in turn, which allows the reader to get to know each person. As in Ridley Scott’s recent film *The Last Duel*, this captivating device welcomes us into the story, keeps the plot propulsive, and binds us to the characters as they make choices that will affect their (and others’) lives forever.

This book also bravely confronts rumors of the author-and-muse relationship falling into a “grooming” situation. Arnold does not leer or create salacious content, and she is responsible in her crafting. Dodgson’s stand-in, John Jameson, is often unsettling and made this reader uneasy for most of his chapters, but Arnold does not present him as a mere stereotype. She gives Jameson nuance and depth, which becomes all the more important as



the horrifying truth of the narrative is revealed.

As noted in the end pages of the book, as well as the jacket, Arnold has many years of experience in the fields of social work and childcare. Because of this, her depiction of Daisy (the proxy for Alice) feels very authentic and personal. This is not some half-baked child whom the author has hastily put together. We are deeply connected with Daisy as she grows up and engages with Jameson and her family. The thought and care behind this character lead to true heartbreak as we learn where Daisy ends up and how her adult life is affected by the choices that adults made in her childhood.

Arnold has created a work that plays with the history of Dodgson and Liddell, but in many ways, it is a larger commentary on the way adults hold themselves to exacting standards and what that can do to the children in their lives. Unexpected but welcome food for thought.

★
Alice’s Adventures in Guinness,
1929–1965

Cheshire Cat Press, 2021

Edition of 42,

signed and numbered

Mark Burstein

This enchanting volume is a triple celebration: of the ubiquity of our Alice, of the droll minds and talented artists behind the Guinness advertising campaigns in the U.K., and of the art of fine-press book-making.

Faithful *KL* readers know the principals behind this endeavor: the gentlemen printers of Canada’s Cheshire Cat Press (*KL* 107:10) and Brian Sibley (*KL* 107:16),

president of the LCS (UK), member of Team Looking-Glass from our VirtuAlice debate last summer, and author of *The Book of Guinness Advertising* (Guinness, 1985), which contains the chapter “Guinness in Wonderland” that he greatly expanded to inform his Introduction to the present work.

The book comes boxed, with a matching rich dark brown Fiscagomma cover—whose hue, in fact, is that of a tall glass of Guinness stout—and sports an art-nouveau blind-debossed frame inside a gold-stamped border and an amusing tipped-on brass plate of the Tweedle bros, each hoisting a pint. Its 88 interior pages are thick and uncut, and the reproduction of the ads, often in color, is superb.

A few minor cavils: As this book is meant to be enjoyed after pouring yourself a pint rather than to be pored over by scholars, it lacks captions or an index, although some ads are mentioned by page number in the intro. The collection is believed to be complete as far as magazine and newspaper advertisements are concerned, but the suite of Guinness “doctor’s books” is not part of this particular endeavor. Perhaps someday they will be reprinted; in the meantime, we have this beautifully produced collection of the brewery’s charmingly witty campaigns. After all, Guinness Is Good for You!

The book retails for \$600; visit www.cheshirecatpress.ca.

★
Alice Inspiration

Carolina Amell

Monsa, 2017

Spanish & English

ISBN 978-8416500543

As it bears only the most superficial of introductions, it is a bit difficult to determine the exact purpose of this macédoine of 63 works by 28 artists, each of whom is introduced with a badly—undoubtedly Google—translated and edited

Wiki-style paragraph or two. Some images have been published before in *Alice* books (e.g., Delamare, Claveloux, Vicente), others have heretofore existed only on the Web or in an artist's studio. Most of the contributors are greatly talented, others marginally. Stylistically, they roam all over the globe and art history, occasionally breaking new ground. In several cases (e.g., Kukula, Selski), it is hard to see exactly what some of their paintings have to do with our Alice. But if you are looking for a general survey of the contemporary Art of Alice, very nicely reproduced—with a few stunners you probably have not seen before—this book is recommended.

– Mark B.

At a first glance at the title, one might think this was a book of aphorisms and advice gleaned from the *Alice* books, such as “The more there is of mine, the less there is of yours,” “Look up, speak nicely, and don’t twiddle your fingers all the time,” and so on. Alas, no. It is a collection of images that often provoke one to ask, “What is the point of a book that misses the point of Alice?” While rejoicing in the range of styles and inspiration *Wonderland* and *Looking-Glass* provide (some of these images mix their references), Alice is too often portrayed as too old, too eroticized, or even frankly too ugly.

– Andrew O.

(Caveat: Some sellers proclaim a “Spanish edition.” That is in error; there is only one edition, bilingual.)

—★—
Alice’s Adventures in Wonderland
Illustrated by Grahame Baker-Smith
Templar Books, 2021
ISBN 978-1-78741-560-7

Andrew Ogus

The richly embossed cover of this edition has a different kind of elegance from the interior, almost belying the artwork that suggests

fabulous animation. This is a Wonderland of sunlight and evocative shadow—shadows are all we see in a particularly vivid scene as Alice drinks the White Rabbit’s potion. The final image is so tender that it overcomes the sentimentality of the words. It’s not quite what one expected, but it is a delight.

The color is rich and vivid, well balanced by the pacing of monochrome images that occur as both lively spots and full pages. In an astounding reversal of vantage point, we are in the garden as Alice looks through the tiny door. Alice herself is welcomed by the grinning crocodile in a nightmarish monochrome full-page image. She is a dancer in the elegant line of the Lobster Quadrille. The White Rabbit looks terrified at the sight of the enormous Alice in the hall of doors—but had he seen her when he “started violently,” presumably at the sound of her voice? We see his gloves laid out, Alice eating the mushroom, the pigeon’s nest with its forlorn eggs, a soup tureen, the Crab Classics Master, the magic door in the tree. A tiny king offers his hand to the amused Cheshire Cat. Some of the jurors were among the Caucus racers; now they are elegantly dressed to perform their civic duty, with poor Bill squeezed between the Duck and the Dodo. (The youthful Lory, who was distinguished from the bald other creatures by her fashionably ringleted hair, is not present; although older than Alice, she is undoubtedly still too young to serve.) Is it blasphemous to say that the comic book–like sheen on these pictures provides a Disney-esque quality? And that given the right script, the color as guide, and the monochrome images as conceptual sketches, it would make the basis for a better movie?

This book is a pleasure to hold, in size and weight. A decorative card motif persists throughout, from the

handsome endpapers to the running heads, framed by a heart, a club, a spade, and a diamond. Cards tumble around the chapter numbers and titles (the card characters themselves are fully three-dimensional “people” despite being made of cardboard; the gardeners wear distinguishing tabards, which makes sense given their humanity). The text line length is a tad long, but the type is attractive. The Mouse’s Tale does not diminish in size, but does make an attractive shape. Enough quibbling; this is one of the best modern versions of *Wonderland* I’ve seen. Let’s hope for the movie.

[Kate Greenaway Medal–winner Baker-Smith is well known to us for having illustrated a set of ten stamps for the Royal Mail commemorating the sesquicentennial of *Wonderland*. That same year they were repurposed as pop-ups into a highly abridged “Panorama Pops” Alice published in the UK by Walker Books and by Candlewick in the U.S.]

—★—
*Le avventure d’Alice nel
paese delle meraviglie*
Translated by Fabio La Manta
Illustrated by Chiara Nott
Il Palindromo, 2021
ISBN 978-88-98447-85-5

Andrew Ogus

One of the pleasures of reviewing *Wonderland* illustrations is seeing where the story has taken the artist’s imagination. Alas here it seems to have been a wrong turn, leaving one



Baker-Smith

wondering how carefully the artist read the text.

In her rendering, the Frog and Fish Footmen wear flowers rather than wigs (though a quick check with Google Translate indicates that they do tangle their hair). If the Duchess is a head shorter than Alice, how is her chin to dig into Alice's shoulder? What is presumably a flamingo has a crest of feathers, among other faults. Father William is no older than his son. Repeating motifs of flowers with faces, chess pieces and chessboards, and the occasional crown provide a confusing nod to *Looking-Glass*. The Tweedles unashamedly appear on the Appendix opener. And why the repeated appearance of dice? The twee figures are stiff, inexpressive, and badly proportioned, with big-eyed faces that are too similar and expressions that barely change. Why do so many characters wear the curly-toed shoes associated with Turks or saccharine renderings of elves? Is this *Wonderland* imagined as a children's theatrical production?

The drab pictures have some of the quality of poorly wiped etchings. Perhaps the reproduction is picking up a textured paper? It is not helped by the cluttered backgrounds.

A few of the spot illustrations are not without charm. There is a single intriguing drawing of the White Rabbit with type overprinting his face and ears; this concept makes one long for the pictures that might have been. The Lobster has a subtlety (and runaround text rather than a frame) missing everywhere else. There is an element of "endure, then pity, then embrace" here; the more one looks (unable to tear the gaze away), the more a peculiarly intriguing quality manifests itself in the portrait of Carroll in the end matter. Perhaps a strong (a very strong) art director might have made for a superior production.

The type is pleasant enough.



Nott

This edition was apparently commissioned to celebrate the 150th anniversary of the first Italian translation. It deserves better.

★

Alice le Carrousel

Benjamin Lacombe

Éditions Soleil

ISBN 978-2302094949

Andrew Ogus

French illustrator Benjamin Lacombe has chosen six daunting incidents for his pop-up *Alice*, five from his *Alice au pays des merveilles* (Soleil, 2015; *KL* 97:55) and one from his *Alice de l'autre côté du miroir* (Soleil, 2016). Each spread opens to layers of meticulously die-cut, rather sinister images rendered

in rich, dark colors. A variety of characters and objects sweep across the pages: jellyfish, a murky Dodo, and Alice—inside the Drink Me bottle instead of a message—floating by in the Pool of Tears. A malicious Cheshire Cat appears and reappears. The Garden of Live Flowers is beautiful but threatening. So many stacks of teacups enclose the Tea Party that the March Hare is forced to pour from the top of the Hatter's chair. Most of the characters are sharply drawn, but oddly. The falling White Rabbit in the interior veers toward cuteness; he is more suitably rendered as the Herald on the back cover. Short passages from the books appear in consistently placed color panels too dark for easy reading. A disturbing yet interesting production.

★

Alice au Pays des Merveilles

Translated by Maxime Le Pain

Illustrated by Daniel Cacouault

Bragelonne, 2019

ISBN 979-10-281-0422-1

Andrew Ogus

It is no surprise that Daniel Cacouault has worked for Dreamworks, Disney, and Netflix. Many of the paintings in this luxurious, enormous (11¼ × 14½ inches, 28.6 × 36.8 cm), heavy volume—three



Lacombe

Cacouault



years in the making—are evocative and conceptual rather than illustrative, creating a tone rather than an explication. Rendered with expert, lush brushwork, they range from the luminous to the sinister.

The front matter includes a preface by French cartoonist Alex Alice, and the backmatter consists of Cacouault's presentation and explanation of the development of several of his pictures.

His Alice is much older than the original seven-year-old, an attractive young lady in a "traditional" blue dress suitable for her age, without a pinafore. Holding the "Drink Me" bottle, she suggests an Old Master painting. When Alice is seated across from the Caterpillar on a scarlet mushroom, she herself smoking the hookah, her costume has

changed so that her skirt is briefly white. The beautiful Duchess is a bored mother, wigged like a sexy member of the ancien régime. In another nod to modern tradition, the Queen of Hearts is enormous, with the face of a self-satisfied baby suitable for her character, and the King is tiny. The Mock Turtle is, curiously, shown as a real turtle. He clings to a rocky cliff, gazing toward the seated Alice and the regally recumbent Gryphon—it is a magnificent picture. In the penultimate image, Alice is leading or fleeing the denizens of Wonderland, her hair streaming out behind her. One could ask when interpretation becomes misinterpretation, but it's better to let go of pedantry and

simply enjoy these gorgeous images. They may not be *Alice*, but they would not exist without her.

The design is luxurious, with almost too ample margins, and an attractive use of fleurons. The white type in the backmatter on the pretty blue that occurs throughout is unfortunately a bit hard to read. Such reversed type should always be bold, but alas rarely is, even in this well designed book.

The book is accompanied by six individual full-size prints, suitable for framing or further study.

★
*Reflecting Alice: A Textual
Commentary on Through
the Looking-Glass*
Selwyn Goodacre
Everttype, 2021
ISBN 978-1-78201-223-8

Cindy Watter

If you want a compact accessory to your re-reading of *Through the Looking-Glass* (because you have read it many, many times), here you are. *Reflecting Alice* won't answer all your questions about the arcana of the Victorian era. If you want to know what a deal box is, or a teetotum, or Macassar oil, go to *The Annotated Alice* (or ask any LCSNA member). However, it does provide a thorough literary guide to the book, pointing out motifs and other recurring ideas, links between characters, and connections between *Looking-Glass* and *Wonderland*.

Selwyn Goodacre is a founding member of the Lewis Carroll Society (UK) and is also a collector of Carrolliana as well as other children's books. Knowledgeable and delightfully opinionated, he is the perfect escort for yet another journey into Looking-Glass Land. The reader understands his attitude early on: His note on the book's introductory poem, in which a "voice of dread" sends a "melancholy maiden" to an "unwelcome bed" is characteristically brisk. Goodacre states, "This verse is so obviously referring

to a child's reluctance to go to bed that it is simply perverse to imply any sort of sexual element, as some writers have done." (I am praying that anyone who is thinking of writing yet another book about the dark side of *Alice* reads this.) Goodacre also comments on Alice's charming fancies about life on the other side of the looking-glass: "She makes no comment on the reflection of herself, so we are spared any anguished discussion about doppelgängers." Hear, hear!

Full disclosure: I have heard Selwyn Goodacre speak at Carroll Society meetings (US & UK) several times. He is entertaining and erudite, and this little book is too. Its strength is his appreciation for the Alice books as children's literature. He has spoken several times on the quality of Lewis Carroll's verse, and what better way to introduce a child to the world of poetry than with a book like this? (When Alice politely demurs at Humpty Dumpty's offer of yet another poetry recital, Goodacre's comment is, "A forlorn hope, judging from Alice's experience throughout the book.")

Through the Looking-Glass is that *rara avis*, a sequel that is just as good (some say better, but don't let's argue) as the book it follows. It builds on some of the characters from the first book (Haigha and Hatta from the March Hare and Hatter), and Alice's character evolves considerably. Alice is six months older in *Looking-Glass* than she was in *Wonderland*, and she does seem a bit more mature. Goodacre points out that Alice displays maternal qualities, and not just with Snowdrop and Kitty, the kittens that bookend the novel: She tidies up the White Queen, prepares the Tweedles for their battle, and is quite solicitous of the White Knight (who is supposed to be protecting her). And of course, by the end of the book, she asserts herself by taking control of chaos.

Even after reading *Looking-Glass* more times than I can count,

Reflecting Alice offers some new insights. Many critics have said it is the "darker" *Alice*. It is set in November and opens in a room, as opposed to the sunny outdoor setting of *Wonderland*. There are more serious discussions (dream vs. reality, the loss of identity, and so on) and a lot more death jokes. Physical darkness emphasizes the physical struggles in the book. Goodacre points out that several scenes take place in the woods, which are, of course, gloomy: These include the setting of the poem "Jabberwocky"; the forest without names (that is rather an alarming chapter); the locations where Alice first meets the Queens, both Red and White, and the Tweedles; and the wonderful long scene—over two chapters—with the White Knight. Most of the battles—or near battle, in the case of the Tweedles—take place in the woods. The exception is the fight for the crown between the Lion and the Unicorn, which is a street brawl—with a tea party on the side, rather like the pastime of Haigha's and Hatta's alter egos.

While both Alice books are episodic, with a new adventure in nearly every chapter, the transitions in *Looking-Glass* are less abrupt. Some are quite magical, as when Alice is on the train but then finds herself looking at insects composed of food morsels, or when Alice is talking to the White Queen and is somehow transported to the Sheep's shop. The boat ride with the Sheep is wonderfully dreamy—and a reminder, perhaps, of a certain boat trip on July 4, 1862. Goodacre believes that a particularly brilliant transition occurs when the shawl blows in, carried by the draft from the crow's wings, reintroducing the White Queen.

The royal characters, of course, begin as chess pieces. Goodacre doesn't go deeply into the rules of chess—he leaves that to *Annotated Alice*. The White King's memoran-

dum book appears at the beginning of *Looking-Glass* and later, when he sees his wife rushing out of the wood, he writes, "She's a dear, good creature" in it instead of trying to help her. When the White King threatens, "I'll have you buttered!" after the Messenger shouts in his ear, Goodacre's dry comment is "a novel punishment—quite what this might entail is not vouchsafed." (This reader's scrap bag of a brain lit on the fate of the Duke of Clarence in a butt of malmsey wine, but discarded it as probably irrelevant.) The Kings eventually vanish from the tale, but the Queens remain to the end. The White Queen is much less competent than when she was a chess piece, it should be noted.

Goodacre describes the finale of the banquet for Queen Alice as a "violent apocalyptic climax." I tried to remember how I had reacted to it when I first read it over sixty years ago. The Tenniel illustration, with a vigorous Alice, soaring vinegar cruets, exploding candles, and the tumbling suet pudding (*The Annotated Alice* did not exist when I first read *Alice*, so I had to ask an ancient female relative what that was) fascinated me. I believe I thought the passage was exciting, not frightening. That was then. Now I look at it as just another dinner at Christ Church, especially after having read a few diaries of the era. Those fellows drank a lot.

Chapters X ("Shaking") and XI ("Waking") are the notoriously short chapters in which the Red Queen is transformed into Alice's black kitten. Perhaps as a joke about the moralizing, cautionary Victorian children's literature that Lewis Carroll demolished, Goodacre inserts a mock warning before Chapter X:

This chapter would never be allowed in a modern children's book, as it encourages the shaking of a small creature (or child) in a violent way that would

now be considered to be highly dangerous, and in no way to be encouraged.

Through The Looking-Glass concludes with one of Carroll's finest poems, "A boat, beneath a sunny sky." I remember hearing Goodacre, years ago, discussing how the assonant "l" sounds create a languorous rhythm.

Here is a well-written, amusing, and scholarly companion to *Through the Looking-Glass*, as was his *Elucidating Alice* (KL 95:52) to *Wonderland*. Newcomers to Carroll will enjoy it, and so will old familiars. Selwyn Goodacre has performed a service to all Carrollians. What are you waiting for?

The Oxford Brotherhood
Guillermo Martinez
Little, Brown, 2021
ISBN: 978-1408712870

Rose Owens

Translated works can be tricky creatures: The finished product is influenced by the translator's interpretation, which creates a specific version of the work that may or may not hew to the author's original intention. It is with this in mind that I always tread softly with a translated book.

That being said, having read some other work by Martinez (with a different translator), I find that some of my original quibbles with his work may not be unfounded or wholly to blame on the translation. Martinez, while adept at creating suspense and somewhat well-rounded male characters, falls short with the women in his books. They are faintly outlined, but enough so to allow us to recognize the classic trio of maiden, mother, crone. Women below a certain age are valued for their supple bodies and sensual melancholy, while those of more advanced years appear as quirky old biddies or sad sacks. It's unfortunate that these archetypes continue even into the

twenty-first century, but one can't have everything.

It was almost amusing to note that in a book about a mysterious chapter in Charles Dodgson's life, he is rarely, if ever, referred to by his given name. I have always been taught that Dodgson is only referred to as Carroll in reference to his works, not as regards his actual biography. Yet, in this book, even members of Dodgson's family refer to him as "Lewis Carroll," no matter the context; hardly anyone calls Dodgson "Dodgson." It's jarring and took me out of the text repeatedly, each time with a rueful laugh.

Still, the lead-up to the mystery itself is exciting, gory, and suspenseful enough to keep me turning the pages. The reader is side by side with the Brotherhood, racing against the clock to stop another murder and illuminate what was written on the missing pages of Charles Dodgson's diary. I wish I could say that the unveiling justified the momentum, but by book's end, I almost wished the mystery had remained unsolved. While the plot itself takes cues from real-life findings, sometimes it's just better to imagine what would have been on those missing pages than to actually know. Sometimes a mystery is all the more compelling when it remains mysterious.

**Alice As Aventuras no País
das Maravilhas /
Alice Do Outro Lado do Espelho**
Translated by Sílvia Lobo
Illustrated by Luísa Ferreira Nunes
Editora Exclamação, 2017
978-989-99163-9-5 (AW)
978-989-99958-3-3 (LG)
978-989-99958-5-7 (boxed set)

Adriana Peliano

To welcome an *Alice* edition into our world is always an invitation to witness another transformation. In these two books in a precious box, we witness many. In tune with



Nunes

her perception of multiplicity and identity's permanent flux, the Portuguese biologist, ecologist, teacher, and illustrator Luísa Ferreira Nunes entered into the adventure of illustrating both *Alice* books, demonstrating her grace and subjectivity in the process. Through watercolor and colored pencils, her illustrations integrate her artistic and scientific approaches into a poetic whole, exploring the boundaries between reality and fantasy.

From early childhood on, Luísa learned from her parents to love and investigate nature. Always dedicated to ecological consciousness, in her professional life Luísa observes fauna and flora in adventurous journeys around the world, recording these expeditions in texts, drawings, photographs, and video, sometimes publishing them in books and diaries. Her *Wonderland* incorporates the flora and fauna observed in her native Portugal. Her landscapes mix detailed vegetation with soft watercolor textures and colors that suggest more than specify. The animals are less humanized than is often the case; other characters are sometimes childish, and Alice grows in presence and agency.

With a broad background in biology, Luísa concentrates on the ecology of insects, as she has extensive experience in observing these jewels of nature. In her intimate familiarity with them, she observed the Caterpillar in her imagination—and realized that Alice was the mushroom herself, in a metamorphic movement from page to page. In the original story, Alice learns to transform herself by carefully biting its two sides and in doing that, the anguish of confusion about herself gives place, step by step, to empowered choices that let her deal with bodily transformations. In *Looking-Glass*, Luísa's Alice crosses through the mirror as if opening a window to a renewed life—of butterflies.

A complementary, beautiful video by Pedro Amaro available on YouTube in Portuguese shows Luísa's Alice illustrations and the artist herself.¹ In it, she paints flowers directly from nature and dances outdoors with her own childhood, represented by a real girl. They are challenged by interactions with trees and a large pool, experiencing her body in the otherness of becoming a woman. Dance for Luísa is the most sublime of arts, and her drawing of Alice on the cover of the box depicts a garden growing on her head while she is wearing a dance costume, a synthesis of Luísa's soulful vision.

In the preface, Luísa mentions that as the flowers think that Alice is also a flower, it creates a mistake in identification reminding us of the limitations of our own perspectives as human beings and the ways we read the world around us. Luísa welcomes the “doubts that lead to changes,” and “the trust in intuition” as being messages she heard from the Caterpillar.

A very few artists—mainly female—have illustrated Alice's adventures by depicting her as a different girl in each picture. I particularly love those by the American Maggie Taylor in digital art, and the Spaniard Leonor Solans and the Argentinian Alicia Carletti in oil

paintings. Unlike Humpty Dumpty suggesting that Alice is exactly like the others, Alice by Luísa is also in a permeant journey of looking for herself by exploring being different. Facing the flowers, Alice's hair is messy and wild; this is Luísa playing with the Alices embodying both nature and culture, looking for her own identity and what society expects from a girl.

Invoking artistic license, she says in the preface that her Alice is around ten years old—the age at which the real Alice was when the tale was told—and she chose to illustrate her that way. Luísa shows us an identity in a flux. It never stops, and Alice lives irresistible cycles, changing age, fashion, hair, temper, and face, between uncertainty and self-confidence emerging in a liminal stage. The eccentric Hatter embraces the perspective of madness and normalcy that temper our confrontation with behavior patterns.

She chooses to avoid too many facial expressions so that the importance of the message of her drawings could reside mainly in the detail and composition. For me, as a viewer, the result is different. The protagonist of most pictures becomes the gaze of Alice looking at others, at the landscape, at us. Witnessing sadness, melancholy, enquiry, disappointment, we are invited to ponder Alice's wonders, as if in mirrors. The same illustration of Alice is at the end of both books, staring at us enigmatically. Does the Dreamchild “never seen by waking eyes” claim to be the protagonist in her own

dream story? Luísa's Alice reveals her life experience as that of a curious observer analyzing the world and translating its enchantment into a permanent journey of becoming.

There are a few flaws in this treasured edition. She mistakenly says in the preface that Alice is around ten years old in the story, when we know she is seven. The books lack the first *Wonderland* poem and the last one in *Looking-Glass*, poems that bring life experiences and memories of the birth of the story into the oeuvre. The missing poems sail from enthusiasm to melancholy and give to both adventures a lively, emotional, and oneiric frame. From a production standpoint, the thinness of the paper unfortunately causes the text to bleed through images on the other side, and the binding splits the images in the gutters more than it should.

Wonderland has 23 illustrations and *Looking-Glass* 18. The books are sold individually or as a boxed set (15×22×4 cm).

Endnote

- ¹ *Quanto Tempo Dura o Eterno?* (“How Long Is Forever?”) is the name of the video—a quote also present in the preface—and is part of the ubiquitous misquote, ALICE: “How long is forever?” WHITE RABBIT: “Sometimes just one second.” See www.youtube.com/watch?v=mr8YnTnQzhs.



Serendipity: The Selected Writings of Selwyn Goodacre

Selwyn Goodacre
privately printed, 2022
ISBN: 978-1-3999-1081-1

Cindy Watter

Selwyn Goodacre is a redoubtable character: He is a famous collector of Carrolliana, an excellent lecturer on same, as well as a movie buff, a maker of foodstuffs for village shows, a photographer, and a doctor. This selection of essays—misch



masch?—is a record of his eclectic enthusiasms, often written in a drolly self-mocking tone. They have all appeared in print, in a variety of publications, ranging from medical to literary.

As to be expected, Goodacre is interested in children's literature, and not just the *Alice* books. He has a heartfelt appreciation for *Rebecca of Sunnybrook Farm* by Kate Douglas Wiggin, which he declares is superior to both *Pollyanna* and *Anne of Green Gables* (I agree). Rebecca's family has too many children, so she is sent to live with her aunts. One of them is harsh and critical of what she believes are Rebecca's nonsensical fancies, and the other is gentle and sympathetic. Goodacre points out that Aunt Miranda's rules and discipline do have a positive effect on Rebecca's development, and he quotes from the scene in which Rebecca's warmth encourages Aunt Jane to talk, for the first time, about the death of her fiancé, "of a gunshot wound in a hospital down South." Of course, this refers to the American Civil War, with its terrible carnage. The sentiment in *Rebecca* never descends to mawkishness, and is a complement to its humor. Our heroine's original poems and compositions are hilarious. Goodacre says that, aside from Lewis Carroll and A. A. Milne, he can't think of any other children's author who includes original poetry in the text.

There are three essays on Beatrix Potter. One reminded me of a trip I made to Hilltop Farm, almost fifty years ago. The lady who ran the B and B where I stayed had known the author, and assured me that BP hated children. Goodacre confirms that she shouted at the little imps who came onto her property—there was a lot of it, on which she raised valuable sheep. However, she did have friendships with children. Indeed, *Peter Rabbit* grew from a letter she had written to a friend's child.

I was pleased to see that Goodacre relishes the quotation from *The Catcher in the Rye* "as sensitive as a goddamn toilet seat" and compares it to Potter's milder diary entry "8 August 1895—'Miss Gentile has as much sentiment as a broom-stick.'" Her diaries display a matter-of-fact attitude toward death—other people's, anyway—that is not surprising from an author who wrote about animals that ate other animals.

Goodacre points out several instances of humor in her children's books. One is a description of the rabbit family from *The Tale of the Flopsy Bunnies*, which he considers Potter's masterpiece: "They had a large family, and they were very improvident and cheerful." It is clear that Potter shared one important quality with Lewis Carroll: She did not condescend to her youthful readers, but used advanced vocabulary.

In another essay, Goodacre discusses Potter's characters' names. He claims that just by the names, the reader can tell who is the hero of the tale, as in Flopsy, Mopsy, Cotton-tail, and Peter:

There is something almost poetic in the way the names trip off the tongue.

Immediately we are aware that three of the names are 'rabbity' names, but 'Peter' is not—so our reader can have a pretty good guess as to who the hero is likely to be.

He also points out how some characters have decidedly working-class names—Samuel Whiskers, the rat, and his wife Anna Maria. In contrast, Mr. Jeremy Fisher is the only hero character who has a prefix before his name. He also lives in a charming home on the water, and has wonderfully tailored clothes. His friends are Sir Isaac Newton and Mr. Alderman Ptolemy Tortoise. Goodacre thinks a child would have enjoyed pronouncing those names.

Goodacre discusses the "pirate" *Peter Rabbits* at some length. Potter's publisher, Frederick Warne Company, in a fit of forgetfulness failed to copyright their best seller. This spectacular inefficiency allowed many, many imitation *Peters* to flood the American market. Goodacre critiques several of them, not forgetting the quality of the illustrations. The French-language *Peter Rabbit* published by Frederick Stokes in New York actually had fine illustrations, as did the edition published by Cupples and Leon of New York in the twenties. "The quality of the stories is superior to the efforts of the Altemus group, and it is nice to see Mr. Rabbit has returned to life."

Selwyn Goodacre is a medical doctor, and *Serendipity* contains many articles on assorted topics in his field. Let us quickly pass by the essay on skin lesions, and study what he wrote about Lewis Carroll's health issues. In his diaries, Carroll mentioned fainting a couple of times, which has caused some scholars to wonder if he had epilepsy. Goodacre and other doctors say, "Probably not." He did have migraines a few times, but they occurred after he had written *Wonderland*, so the hallucinations about one's size associated with migraine would not have inspired Alice's size shifting. Carroll had an attack of whooping cough at Rugby, and it permanently affected his health. He had occasional respiratory problems for the rest of his life, and that was what swept him into the next world on January 14, 1898. He died of acute bronchitis that became broncho-pneumonia.

Carroll was interested in medicine, and there were several medical books in his library when he died. He was healthy and vigorous for the most part: He was known to take 18-mile walks, and he had barbells and a contraption called the "Whitely Exerciser" that was useful

for stretching. (Old brochures for this can be found on online auctions.) Goodacre says this about Lewis Carroll as a patient:

Speaking as a general practitioner, I feel that Charles Dodgson would have been an excellent patient: troubling his doctor only when absolutely necessary, and always accepting the advice given, and the treatment dispensed, with good humor, tolerance, and appreciation.

Goodacre's accounts of stumbling over first editions of *Wonderland* and *Looking-Glass* for sale for practically nothing (this was several decades ago) are enough to make the reader smile kindly at the impecunious medical student's good fortune. (Or perhaps gnash her teeth in a jealous rage.) He does capture the dizzying joy of finding a treasure in the most unlikely place.

In company with many other Carroll aficionados, Goodacre does not care for the *Sylvie and Bruno* books. However, he compliments Carroll's ear for dialogue and how he can capture the way a conversation can lurch from the rational to the irrelevant—just as in real life. He describes this sort of social interaction as “beautifully inconsequential.” Even so, he believes *S&B* is a failure, and Bruno's twee baby talk is

particularly annoying. What is even more important is that an authority such as Goodacre has no idea why Bruno is sitting on a dead mouse!

Just to show how inspiration comes from the strangest places, Dr. Goodacre tells the reader that his determination to become a doctor originated with a screening of “a sure-fire three-handkerchief weepie” starring Rock Hudson—*Magnificent Obsession*. This unparalleled exemplar of Hollywood schmaltz—it has everything going on in it except an evil twin—served a higher purpose. After witnessing Rock's transformation from irresponsible playboy and lousy driver to life-saving eye surgeon, Goodacre resolved to become an eye surgeon himself. (He became a general practitioner.)

Serendipity contains many more such vignettes, from the Cottingley fairies to the poems of Branwell Brontë. Enjoyably episodic, it is an engaging story of a life spent being interested in practically everything.



EVERYTYPE

Since our last issue, Michael Everson's Everytype has published:

Eachtraí Eilise i dTír na nIonntas - Eagrán Dátheangach Gaeilge-Béarla (*Alice's Adventures in Wonderland*—Irish-English Bilingual Edition), Irish translation by Nicholas Williams. Coisceim· Everytype first published Williams's translation in 2003 and then released a second, paperback edition in 2007.

(Everytype also reprinted the 1922 Pádraig Ó Cadhla Irish translation in 2015.) ISBN: 978-1782013099.

Приключения Алисы в Стране Чудес: Русско-английское двуязычное издание (*Alice's Adventures in Wonderland: Russian-English Bilingual Edition*), translation by Yury Nesterenko. ISBN 978-1-78201-310-5.

Reflecting Alice by Selwyn Goodacre (see p. 48).

Elises Eventyr i Undernes Land, reprinting the first (highly abridged) translation of *Wonderland* into Norwegian. It originally appeared in *Børnenes Blad* (Children's Magazine) in 1870. The translators were sisters Augusta and Emma Hagerup (pseud. E. A. Hagerup). This edition presents the full text in Norwegian, a facsimile of the original article, and a back-translation into English (“Elise's Adventures in the Land of Wonders”), as well as a bibliography of Norwegian *Alices*. ISBN 978-1782011118.

ART & ILLUSTRATION

Christopher Clark's *Wonderland* paintings and prints (along with his other Disney, *Star Wars*, etc. works) were for sale at an event at the Hyatt Place in San Jose, California, Feb. 25–27.

"Alice's Forgotten," a gorgeous, themed photoshoot by Tara Mapes "of Alice in Wonderland characters who aren't the main cast," appears on BoredPanda.

Laetitia Miéral is a paper magician living in Saint-Etienne, France, whose site *Wonders on Paper* (*MerveillesEnPapier.com*) contains several Alice projects. Check out her Alice in Wonderland collection and her stunning Alice's Dollhouse. She also does online workshops and has a blog, an Etsy shop, a Facebook page, and many videos on YouTube.



a well-attended workshop on Carroll's work and gave the paper "Did Lewis Carroll Intend an Algebra of Logic?"

AUCTIONS

A photograph of "a stern-looking young Alice Liddell in a smart dress [standing] next to her younger sister Edith" was unearthed in a Scottish family (McCorquodale)'s photo album from the 1860s. The Christ Church collection has a copy; the photo was probably taken by Edge, a professional photographer at Llandudno. The album was bought by the Museum of Fine Arts in Houston, Texas, after a bidding war. Chiswick Auctions valued it at £600, but it fetched a hammer price of £1,300, with extra fees taking the final figure to £1,625 (\$2,184).

A handwritten, one-page ALS (Autograph Letter, Signed) dated July 23, 1869, from Carroll to Edith Argles (1853–1935)—accompanied by the original hand-addressed mailing envelope, the "Wonderland" Postage-Stamp Case, *Eight or Nine Wise Words About Letter-Writing*, and sundry material related to his correspondence with the Argle family—sold for \$6,909. Edith, the recipient, aged sixteen at the time of the letter, later became vice president of Lady Margaret Hall, one of the Oxford colleges, where Dodgson gave lectures to its young ladies.

Canadian artist Oleg Lipchenko has very generously decided to auction off his Carrollian work, books, and original art, in support of his native Ukraine. You can see his presentation on YouTube or go to his Facebook page, Instagram, or his site.

BOOKS

Curiouser & Curiouser: A Group Show Celebrating the 150th Anniversary of Lewis Carroll's Alice in Wonderland (CTN, 2015) is a catalogue of an exhibition at the CTN (Creative Talent Network) eXpo in 2015 that featured the Alice art of thirty talented animation artists from all around the globe, curated by Alishea Gibson and Casey Robin.

The Daniel Press and "The Garland of Rachel" by W. and S. Peterson (Oak Knoll, 2016) is a thorough examination of the subject with a lot of good material about Dodgson's connections with the press. The Grolier Club had a Daniel Press exhibition in January and February.

A Child of Books by author-illustrator Oliver Jeffers and artist Sam Winston (Candlewick, 2016) is a sweet pictorial meditation on books for the six- to nine-year-old set, graced with many references to the *Alice* books.

Wonderland: A Coloring Book Inspired by Alice's Adventures (Watson-Guptill, 2016) by Amily Shen is for adult coloristas.

Ecila: An African Rendition of Alice in Wonderland (independently published, 2018), written and illustrated by Joy Jones, is not a very interesting story, with only a couple of trivial references to *Alice*. Badly written, poorly edited and designed, but the illustrations have a certain charm.

Alice's Adventures in #Wonderland (Woodhall, 2018)—note the #—ex-

ARTICLES & ACADEMIA

Erin (*The Night Circus*) Morgenstern wrote a fine article, "How Lewis Carroll Built a World Where Nothing Needs to Make Sense: Why We Return to *Alice*," for the online magazine *Literary Hub* (*lithub.com*) on February 16, 2022.

"Follow the White Rabbit: A Wonderland-Inspired Lecture" by Jonathan Young, PhD, "draw[ing] on his work with Joseph Campbell to investigate what we can learn from our spontaneous visits to 'Wonderland,'" took place at the C. J. Jung Society of St. Louis on March 25, 2022.

Francine F. Abeles published a comprehensive 30+ page article, "Lewis Carroll: Logic," in the *Internet Encyclopedia of Philosophy*, discussing such things as paradoxes, syllogisms, soriteses, puzzle problems, the "Alice" effect, Dodgson and modern mathematics, and Carroll as popularizer. From April 4 to 10, she was at the UNIOLOG 2022 conference held in Crete, where she chaired

cerpts many passages from *Wonderland* and *Looking-Glass* (therein called *Through the Smartphone-Glass, and What Alice Found There*), each illustrated Instagram-style with hash-tagged comments, ♥s, and the like. The black-and-white illustrations by Bat Langley are clever, with most everyone sporting a smart-phone; the occasional VR goggles, laptop, or selfie stick are also to be found. Some witty bits of typography, too.

Famous Carrollians I Have Known by Byron W. Sewell, an expanded and revised version of “Caution! Lewis Carroll May Be Fun, But Is Often Hopelessly Addictive and May Even Result in Your Divorce,” the talk he gave at VirtuAlice II (Spring 2021; *KL* 106:3), is available from Amazon (Boojum Run, 2021).

Christina Henry’s extremely louché *Chronicles of Alice, Book One: Alice* (Ace, 2015) was unfavorably reviewed in *KL* 98:45. Objectively, we must report that *Book Two: Red Queen* was published in 2016 and that *The Looking-Glass*, a set of novellas set in that hideous world, appeared in 2020. Speaking of ugly, grotesquely violent uses of our sweet girl, Lotus Rose’s quartet *Malice in Wonderland* (independently published, 2021) also fits that description.

Alice in Waterland by Ariele & Roberta Ben-Naim (World Scientific, 2011) explains the cycles and importance of water, but has little for us save the title, the name of the heroine, and her tendency to shrink and grow, or at least think she does.

Carly Gledhill illustrated the *Penguin Bedtime Classics: Alice’s Adventures in Wonderland Board Book* (Viking, 2019) for the two-and-under set.

The publisher Moonye has released the Princeton University Press ver-

sion of *Alice* with the Dalí illustrations (이상한 나라의 앨리스: 살바도르 달리 에디션) in a translation into Korean by Soon-yung Lee. There are two editions: a trade (ISBN 978-89-310-2260-5) and a deluxe (ISBN 978-89-310-2261-2).

Not Your Ordinary Alice: Wonderland, Hats, and a Looking-Glass (independently published) is described as: “A petite, unique and artistic coffee-table book featuring Alice and many of the characters in Wonderland, captured beautifully through the photography of artist Dale Ann Clancy.” Related are two coloring books, *Shades of Alice* and *Color Me Alice*.

COMICS & GRAPHIC NOVELS

World of Betty & Veronica Jumbo Comics Digest #13 (2022) features a 5-page tale, “What a Story!”, in which Sabrina the Teenage Witch hiccups, accidentally sending the little girl she’s babysitting into Wonderland.

The first two issues (of an eventual five) of Dan Panosian’s *Alice Ever After* is out from BOOM! Studios, a “darkly surreal tale of an adult Alice as she struggles with a choice between facing her trauma in the real world, or escaping to Wonderland ... for good.” Set in Victorian London, the comic uses Wonderland as a metaphor for her drug addiction.

In *Rabbit Chase* (Annick Press, 2022), a new coming-of-age graphic novel written by Elizabeth LaPensee and illustrated by KC Oster, First Nations culture meets Alice in Wonderland in a story that explores indigenous and gender issues as Aimée, a nonbinary Anishinaabe middle-schooler, wanders off and is transported to an alternate dimension populated by Wonderland scenes and characters as well as indigenous mythical figures. (Anishinaabe clans include the Ojibwe and Algonquin peoples.)

EVENTS, EXHIBITS & PLACES

Perhaps taking a cue from the underwater photography of Elena Kalis’s *Alice in Waterland* (2009; *KL* 83:42) or the identically titled show at Weeki Wachee Springs, Florida (1964), our favorite characters (along with a Mrs. Hatter) appeared underwater, clad in Chelsea Rousso’s wearable glass creations (glasskinis, corsets, jewelry, and accessories) and photographed by Suzanne Barton, in the *Believe the Impossible: Wearable Glass in Wonderland* exhibit at the Wiener Museum of Decorative Art (WMODA) in Dania Beach (near Ft. Lauderdale), Florida, which opened January 22.

Presentations at the 14th Gathering4Gardner in Atlanta in March included Mark Burstein’s “The Literary Englishman and *The Scientific American*,” followed immediately by “Lewis Carroll, Mathematician Rediscovered,” which consisted of Stan Isaacs’s talk “Euclid and Non-Euclidean Geometry” and Stuart Moskowitz’s “Trigonometry, Recreational Math, Logic, and More”; other Carrollian talks included Alexa Meade speaking of her art installation *Adventures in Wonderland* and Ingrid Daubechies’s “Mathemalchemy.”

The Memphis (TN) Botanic Garden is presenting “Alice’s Adventures at the Garden,” constructed entirely of *mosaiculture*, the horticultural art of creating giant topiary-like sculptures using thousands of annual bedding plants to carpet steel armature forms, May 8 through October 31, accompanied by a diverse series of Alice-related programming focusing on literacy, arts, horticulture, and more.

INTERNET & TECHNOLOGY

In 2016, data visualizer Nicholas Rougeux extracted everything but the punctuation from *Wonderland* and made a fine poster thereof. Now Clive Thompson has created similar software that extracts only the questions from a literary work (or anything else). Cut'n'paste a digital copy of *Wonderland* (or any other book) into his tool and see what results! *Wonderland* contains 210 questions, from “Yet what can one poor voice avail / Against three tongues together?” to “Who cares for you?”

Disney's Twisted Wonderland is a mobile game app that was created in Japan by Aniplex in 2020 and released in English this past January. It very much resembles the Houses at Hogwarts (here known as “dorms”); one of them, Heartslabyul, is based on (Disney's) Alice, specifically the strictness of the Queen of Hearts's rules.

An episode of Joe Lex's podcast *All Bones Considered: Laurel Hill Stories*, about the “residents” of the Laurel Hill Cemetery in Philadelphia, was called “The Lewis Carroll Connections,” discussing Eldridge Reeves Johnson, who owned the original *Under Ground* manuscript for 20 years; A. B. Frost, who illustrated *Rhyme? or Reason?*; and M. L. Parrish, whose collection of Carrolliana was unmatched, but who failed to convince Christ Church to set up a museum in which to display it.

MOVIES & TELEVISION

The 1915 *Alice in Wonderland* produced by Nonpareil Feature Film Company, directed by W. W. Young and starring Viola Savoy as Alice, was released in a number of different cuts and has had a long history of attempts at reconstruction. Now, at long last, a gorgeous 4K, image-stabilized, hour-long restoration appears on YouTube (bit.ly/1915AliceMovie), based on prints from the Library of Congress and the DVD published by our Society as a member's premium, with a music score written for a theater organ. (The original release also contained scenes from the sequel, which was discussed by David Schaefer in his “A Newly Discovered 1928 *Looking-Glass* Film Reel” at our Fall 2012 meeting, at which it was shown.)

BBC Channel Four's 1998 made-for-television film *Alice through the Looking-Glass*, although inadvertently not listed in David Schaefer's “Alice on the Screen” in the 2015 *Annotated Alice*, is now to be found on YouTube and Amazon Prime (it had been released on videotape, and as a DVD in 2005). Starring a 24-year-old Kate Beckinsale as the title character, with some nice additional casting (Siân Phillips as the Red Queen, Ian Holm as the White Knight, and Ian Richardson

as the Wasp—yes, the episode is included), the movie follows the text of the book closely, preserving Carroll's dialogue almost word for word. Critics Zoe Jaques and Eugene Giddens commented, “The genial rendition overall makes for a pleasant film aimed at children.”

Disney Junior's animated comedy series *Alice's Wonderland Bakery* premiered on Disney+ on February 9. It features Alice's granddaughter, who has opened a magical bakery to serve the descendants of other Wonderland characters. For wee bairns.

Sing 2, the excellent sequel to the very popular animated musical *Sing*, opens with a shot of Meena, the teenage elephant (Tori Kelly), who runs through a forest, trips and falls down a hole, goes through a tiny door, and finds herself in a Wonderland musical number performed to Prince's “Let's Go Crazy.” Later in the film, Ash (Scarlett Johansson) sings “Heads Will Roll,” and one of the backstage carpenters is, of course, a walrus.

MUSIC

Mirrors, by the late trumpeter/flugelhornist/composer Kenny Wheeler, was composed in 1998 and released as a CD by Edition Records in 2013. Featuring singer Norma Winstone and the London Vocal Project, *Mirrors* uses poems as source material, with titles like “Humpty Dumpty,” “Through the Looking Glass,” and “Tweedledum.” Signum Classics has just released on



CD Gerald Barry's hour-long surreal opera *Alice's Adventures under Ground*, which was composed in 2016. The world premiere concert performance took place in LA and a week later in London (KL 98:39). In 2020, a fully staged production took place at the The Barbican Centre, a co-production of the Irish National Opera and the Royal Opera, Covent Garden (KL 104:54), which is viewable on YouTube. The opera is actually a blend of *Wonderland* and *Looking-Glass*, described by Joe Cadagin in *Opera News* (April 2022) as "... the most curious yet ... zipping along at the pace of a cartoon on fast-forward ... bizarrely constructed from vocal warmups and pedagogical exercises ... gymnastics ... a manic collage of Victorian bric-a-brac ... excessive, idiotic, immature, and in bad taste—but brilliantly so!" He calls it "an ideal musical match for Carroll" (Joe was the KL 98 reviewer as well).

PERFORMING ARTS

Opéra national du Rhin Ballet premiered Philip Glass's *Alice* earlier this year (KL 107:73). The ballet was recorded and is available for viewing online until June 28. (You must subscribe to Medici.tv, minimum one month @ \$13.)

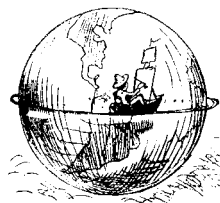
Known internationally for presenting work of exceptional inventiveness and physical beauty, MOMIX is a company of dancer-illusionists under the direction of Moses Pendleton. *Alice* was presented live in Italy (Milan, San Dona, and Thiene) in February, in Paris (at the Folies Bergere!) in March, in California (Long Beach, Modesto, Arcata) in April and May, and will be in Detroit, Philadelphia, and New York in May, June, and July. A trailer for the production can be seen on YouTube.

THINGS

Chocolaticas's "Rabbit's Hole" women's Mary Jane flat shoes from Hot Chocolate Design feature our White Rabbit.

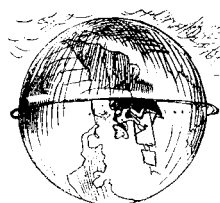
The British Museum, in partnership with Bluepiper Studio, has released a set of Alice in Wonderland Blind Boxes. Blind boxes, opaque packaging that hides collectible toys within, are one of the biggest trends in the Chinese toy industry. This set of seven figurines was created by Jibi, a popular toy designer.

Litographs.com has many Alician products, most of which look from a distance like a single illustration, but upon closer inspection turn out to be composed of the entire text of *Wonderland*. We're talking blankets, pillows, puzzles, t-shirts, totes, scarves, puzzles, hoodies, shower curtains, and temporary tats.



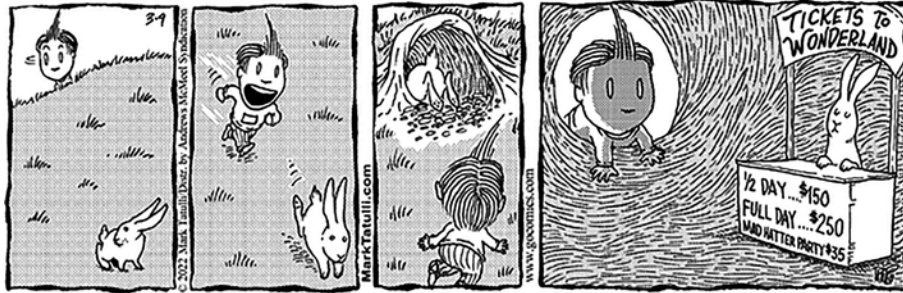
Just three: France, Belgium, and Prussia. Although he visited Cologne (Köln) and Berlin, Germany did not become a nation until 1871. Similarly, he visited Danzig (Gdańsk), but Poland was not granted independence until 1918.

ANSWER



THE FUNNY PAGES

Mark Tatulli, Liö, March 9, 2022



Piccolo & Hilary B. Price, Rhymes with Orange, March 26, 2022



Bill Griffith, Zippy, May 5, 2022



pinkhalf, Therapy for Everyone, July 5, 2009





© 2022 Andrews McMeel Syndication 1/11
www.gocomics.com/yinthebeachers

©2022 BIZARRO STUDIOS

BIZARRO.COM
Dist. by King Features

Waymo 2
P.R.O.
1-13-22

CHESHIRE SKUNK

59

